

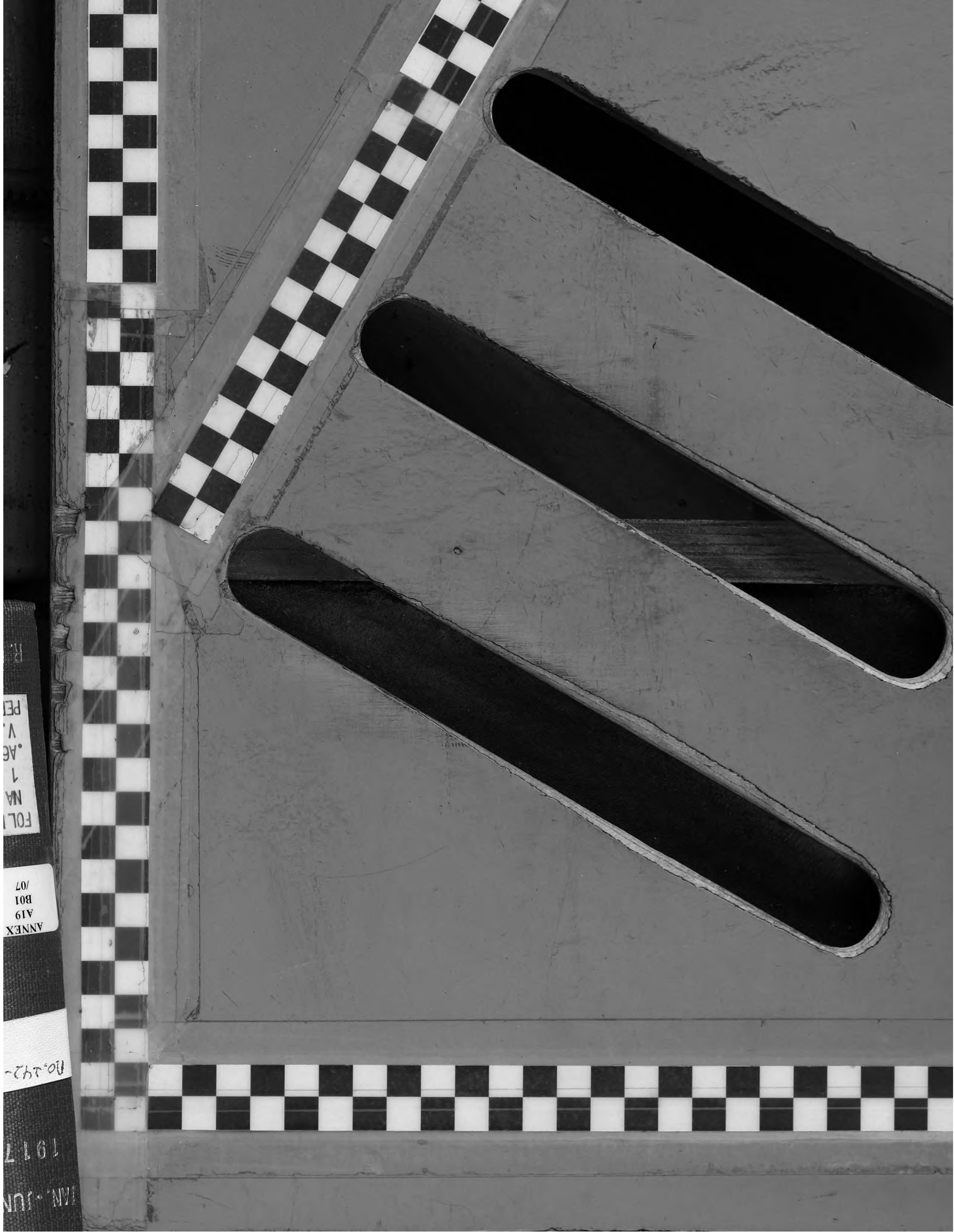
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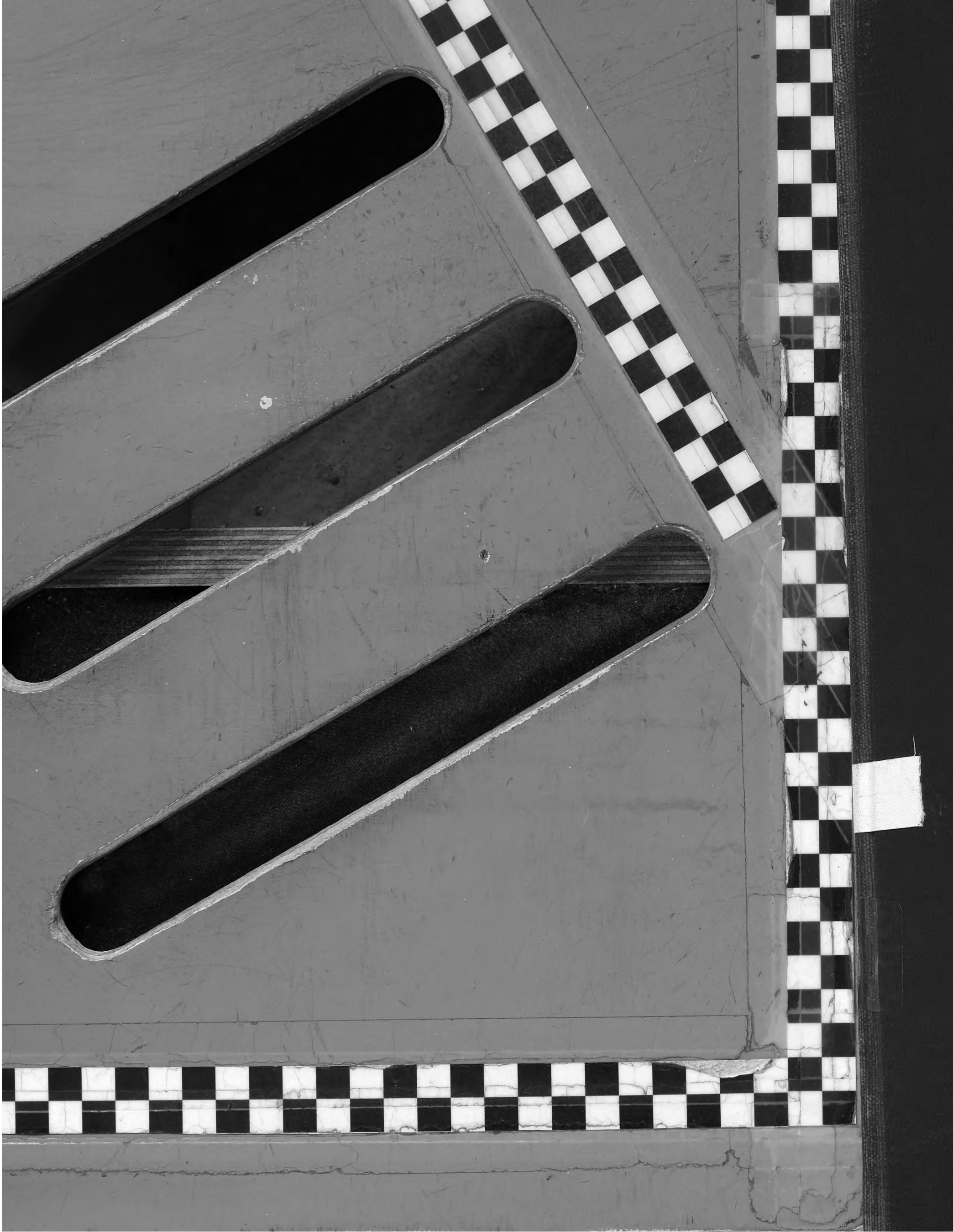
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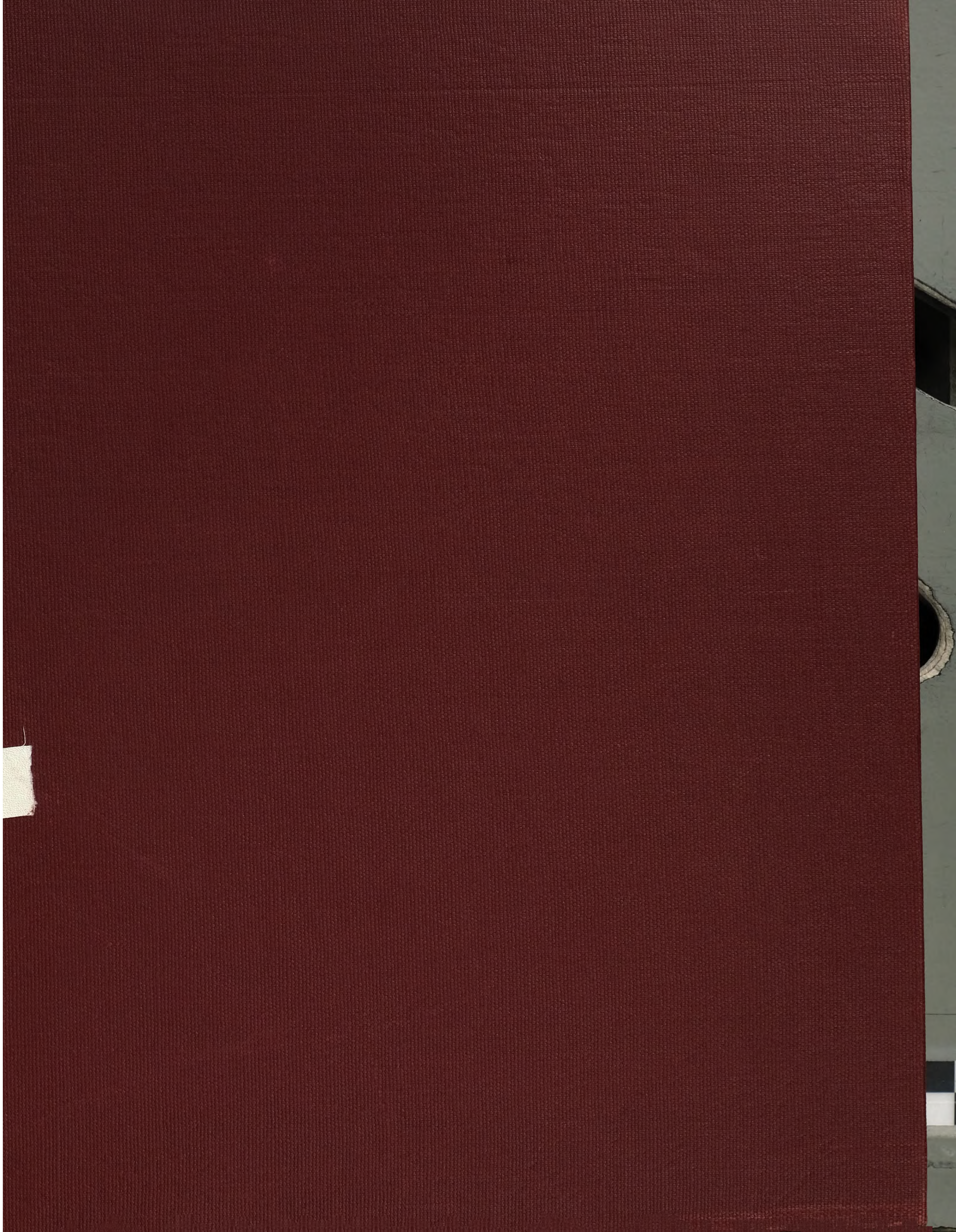
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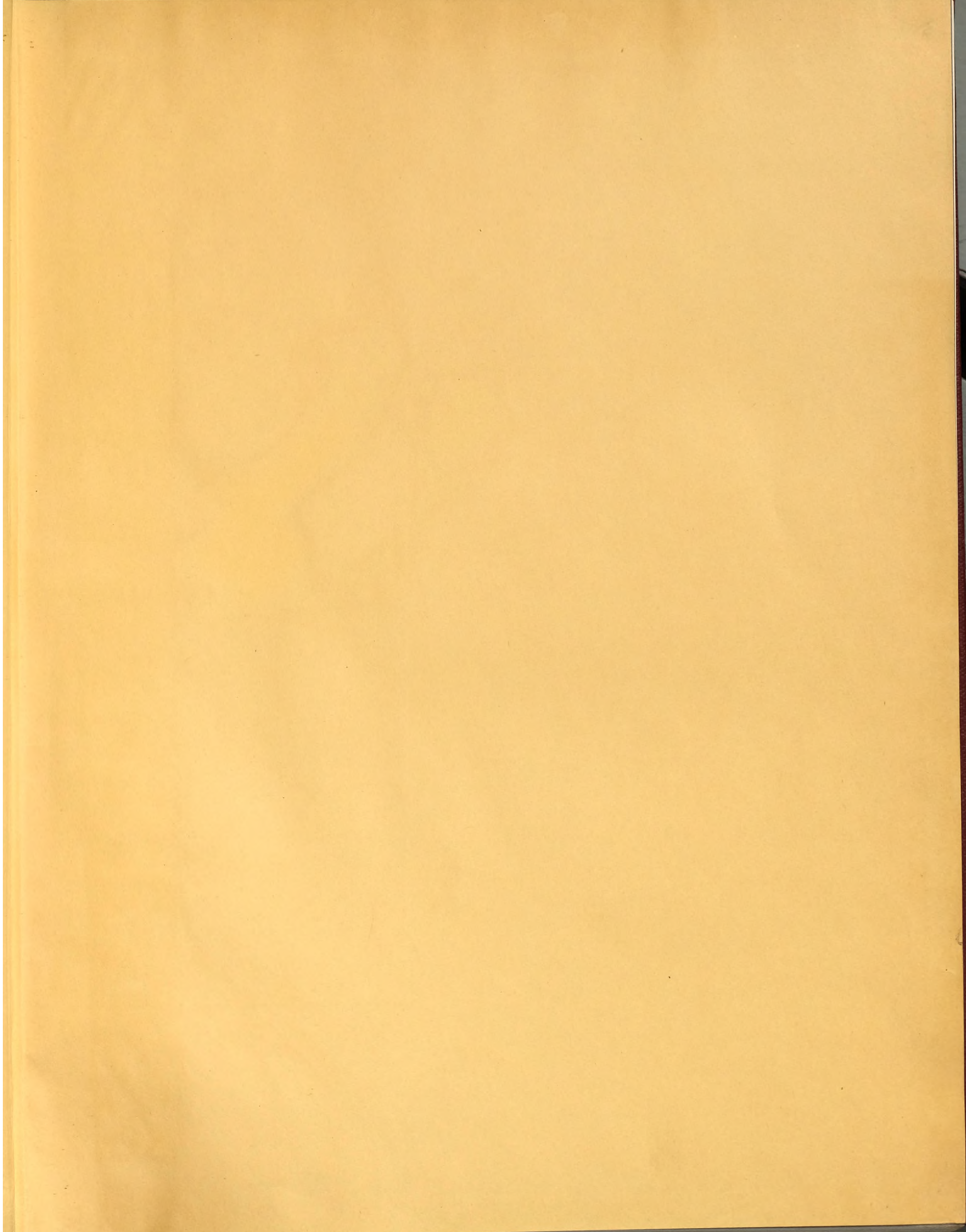


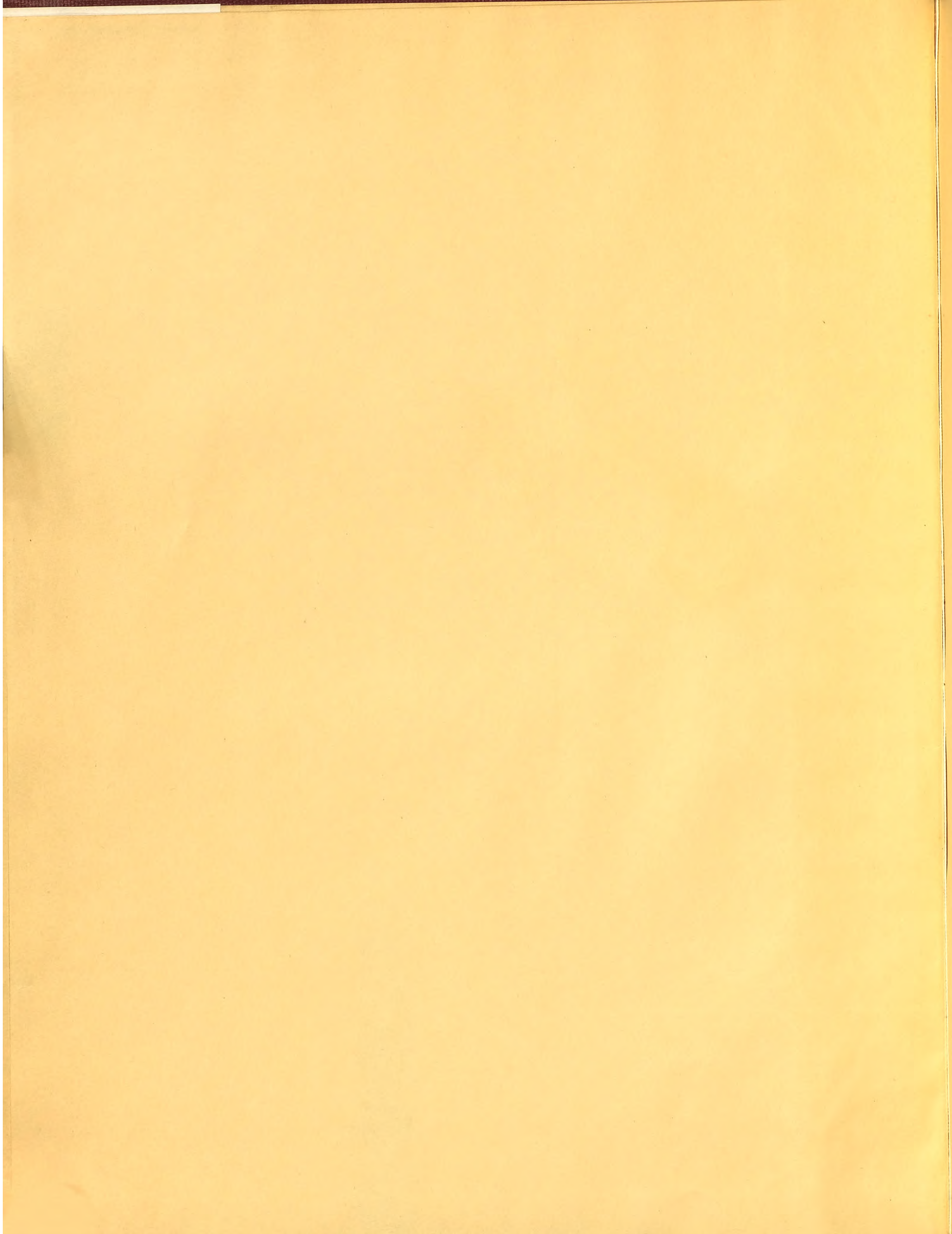


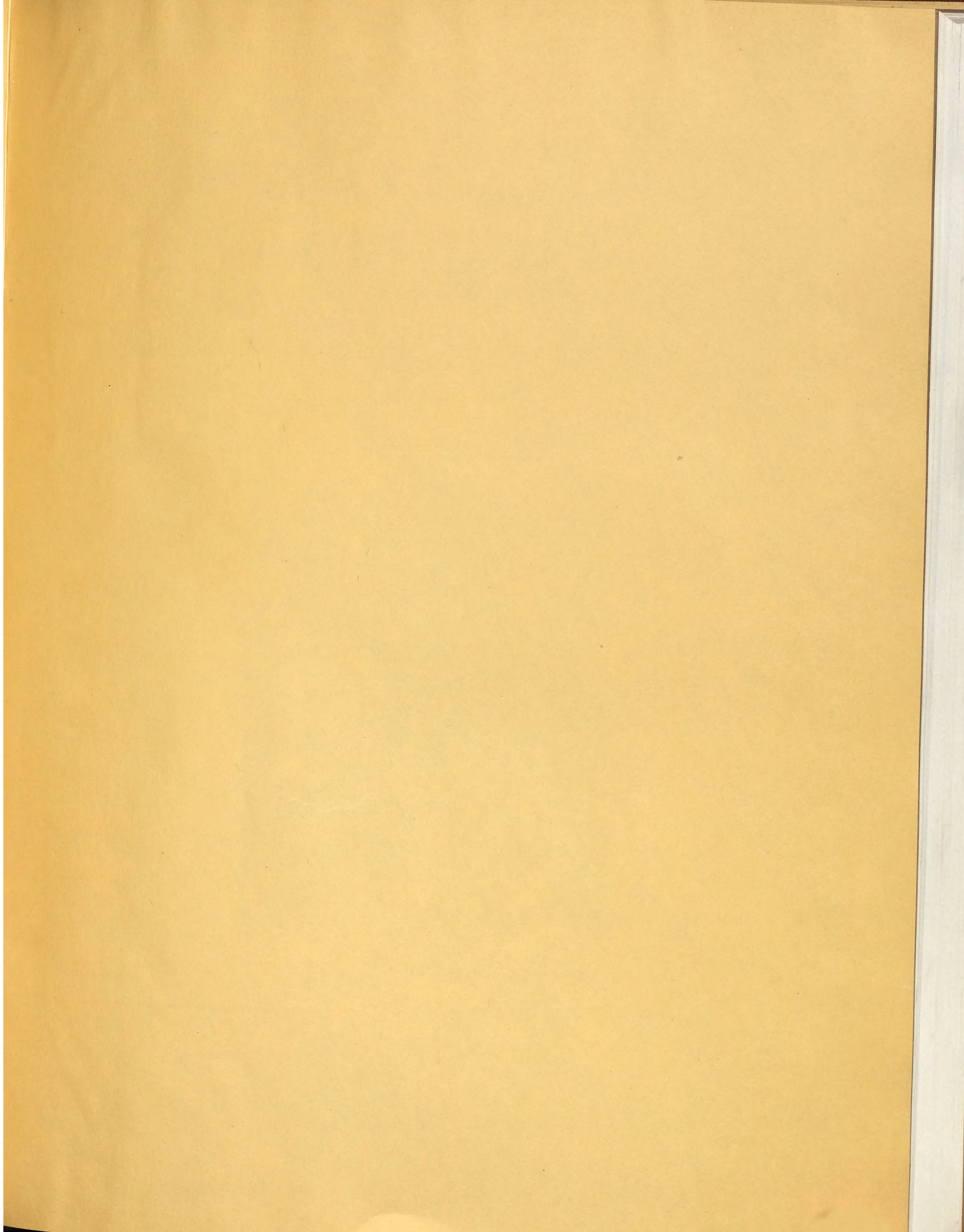


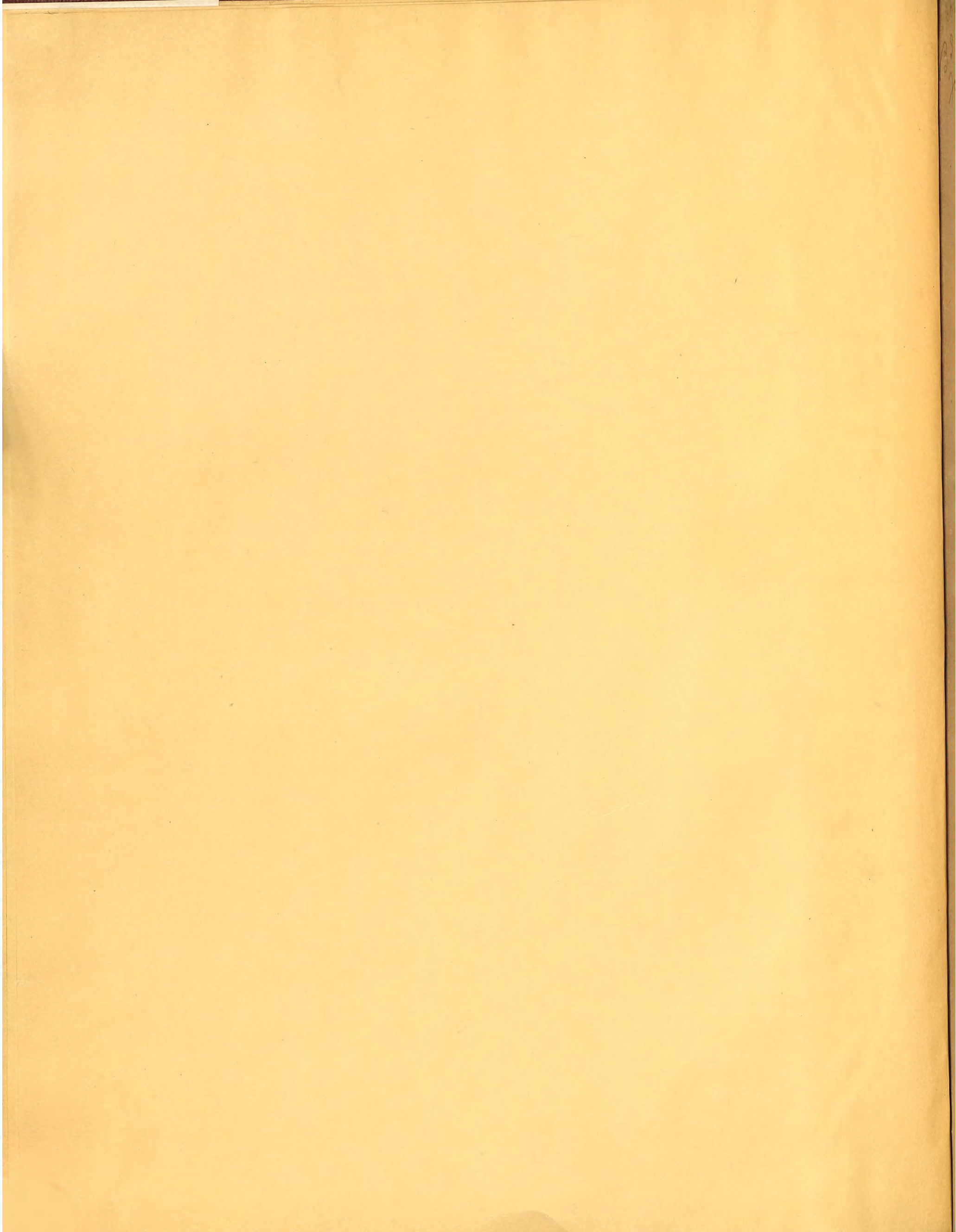
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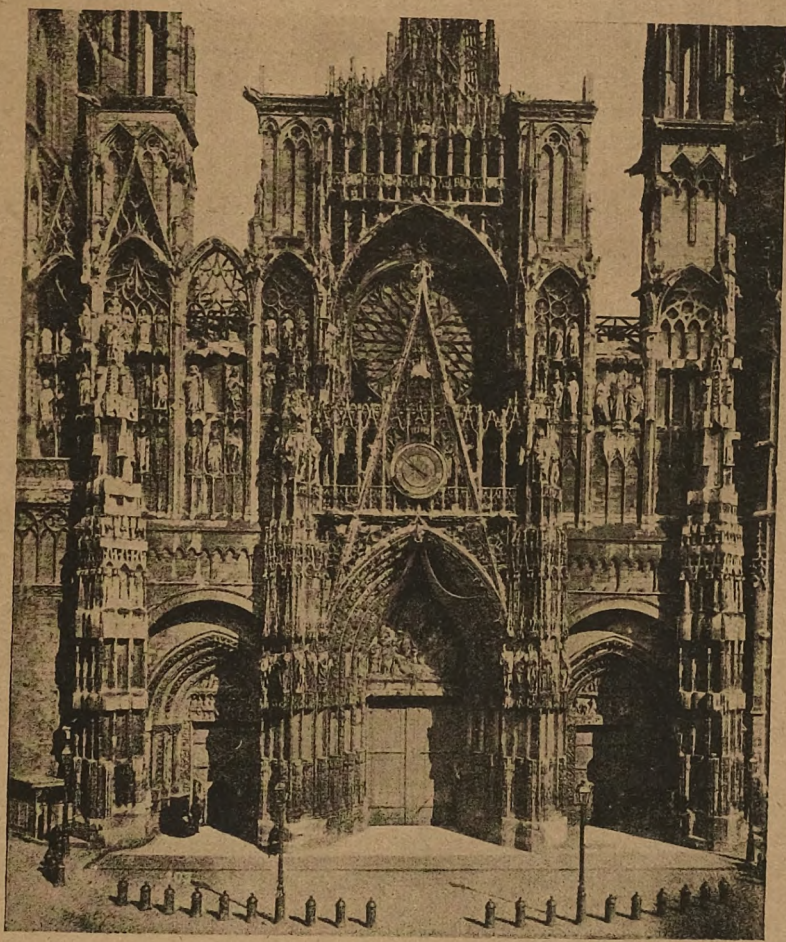




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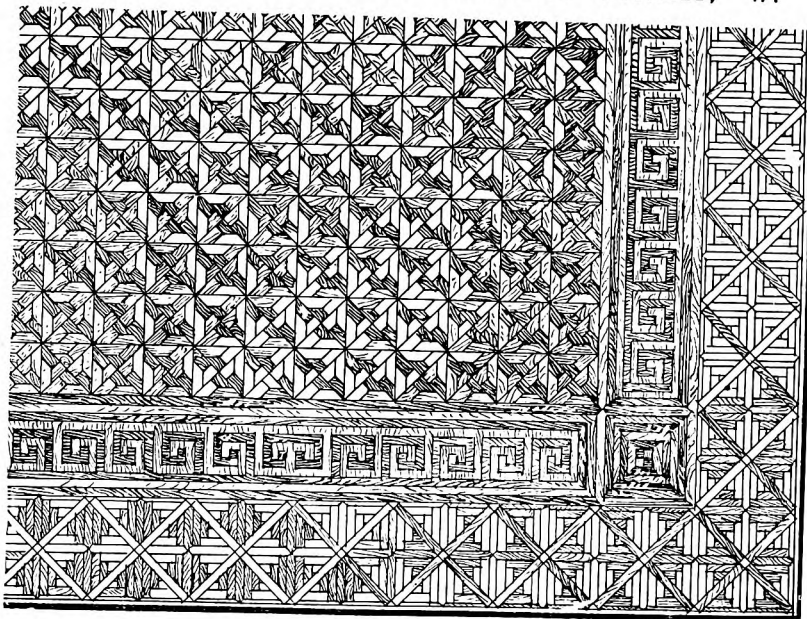
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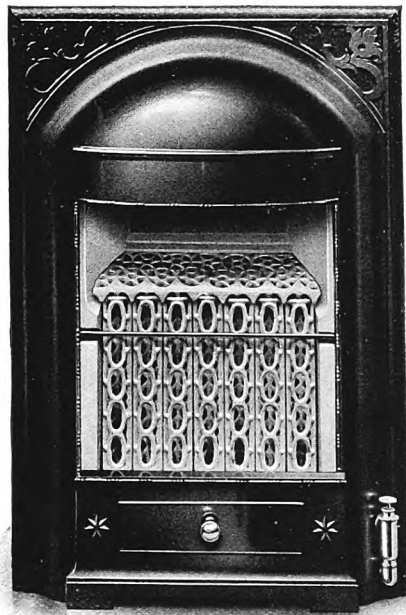
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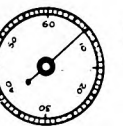
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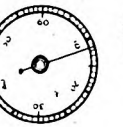
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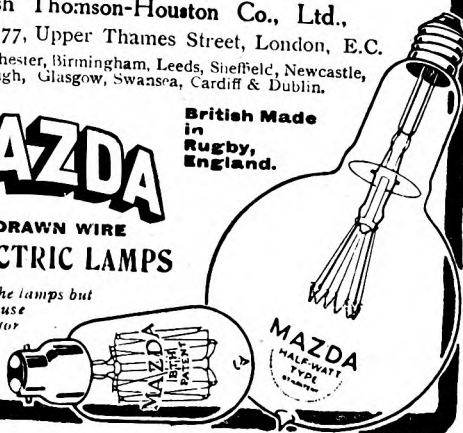
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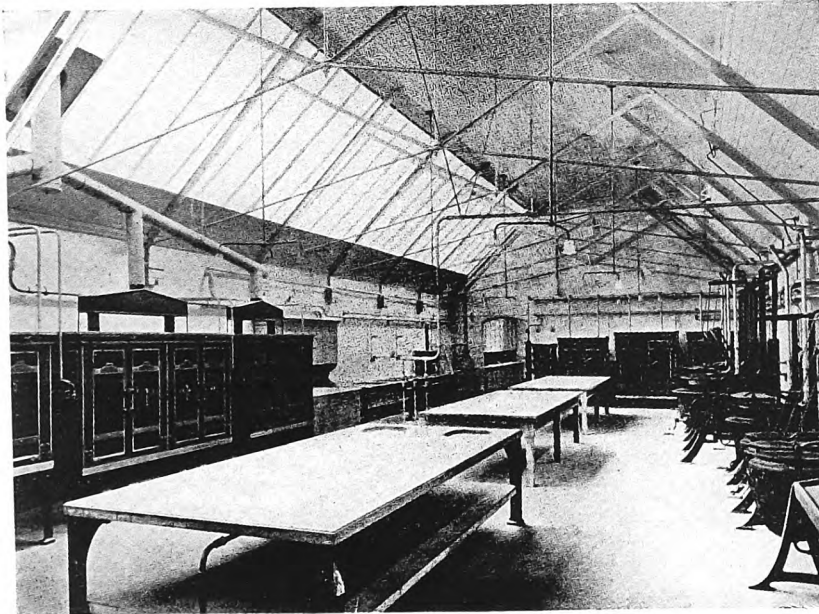
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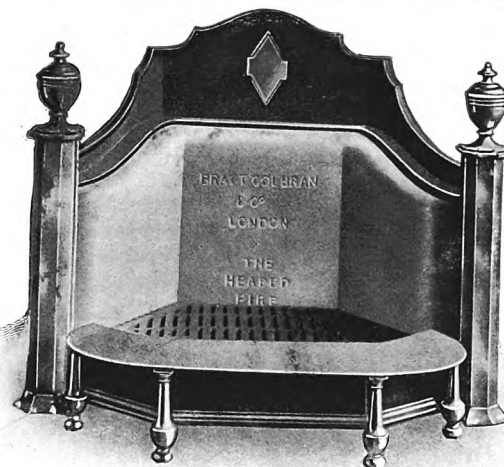
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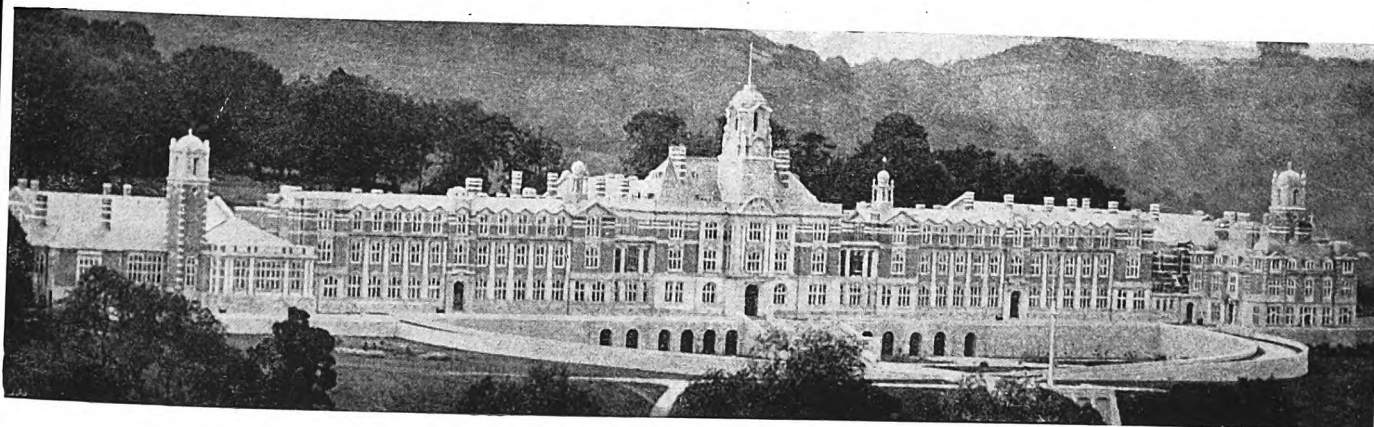
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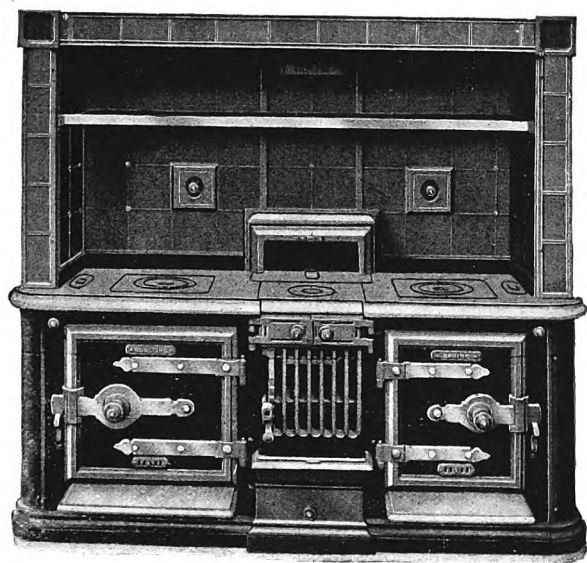


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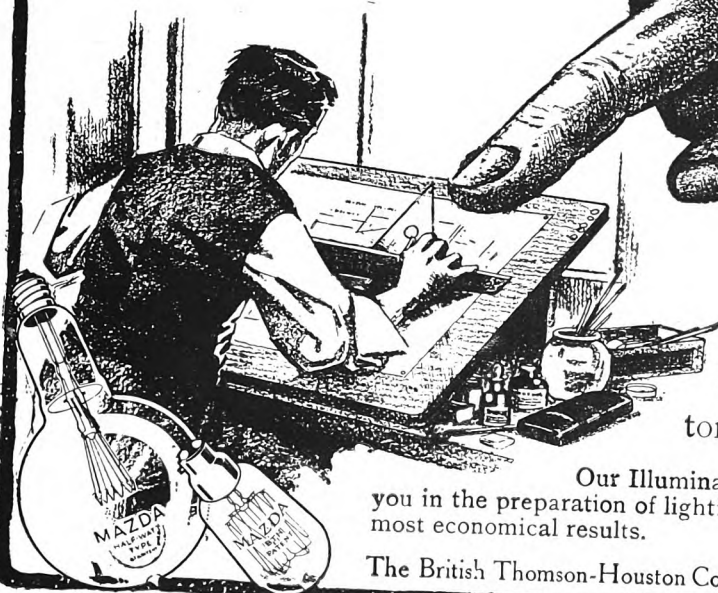
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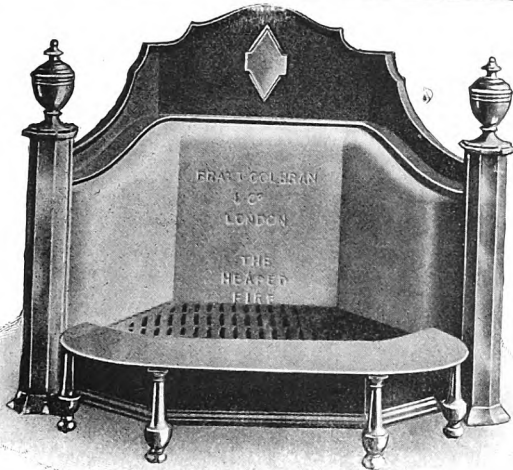
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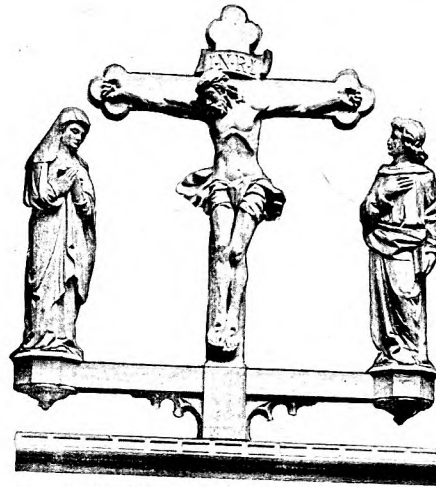
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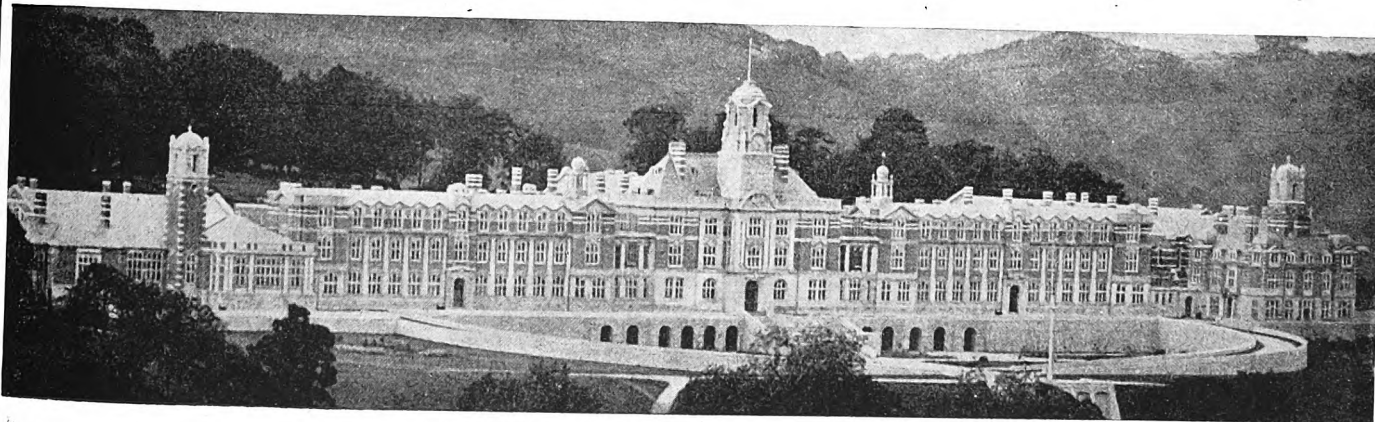


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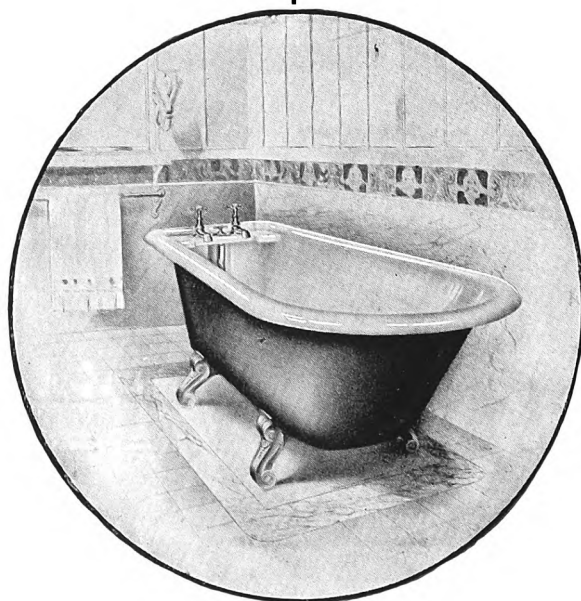
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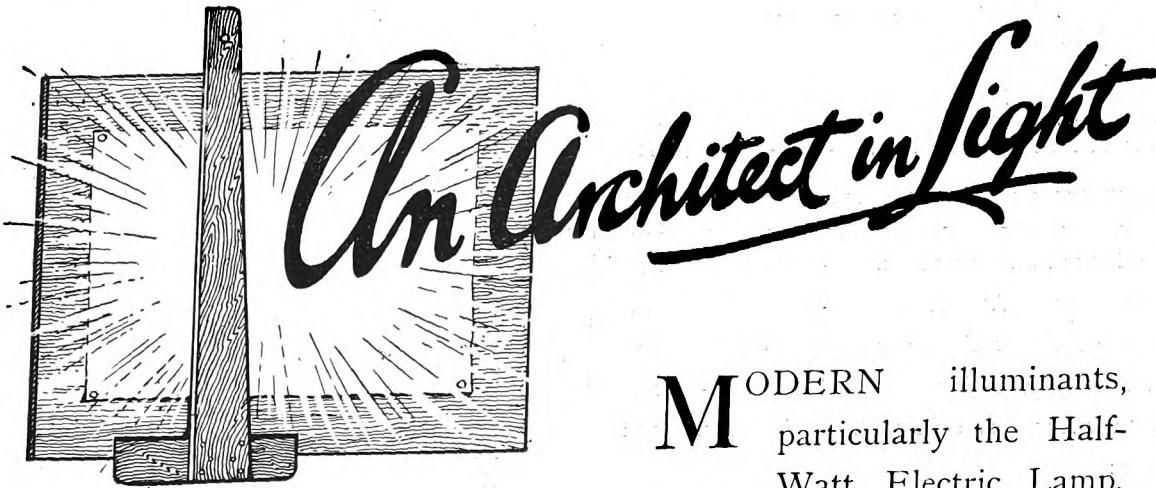
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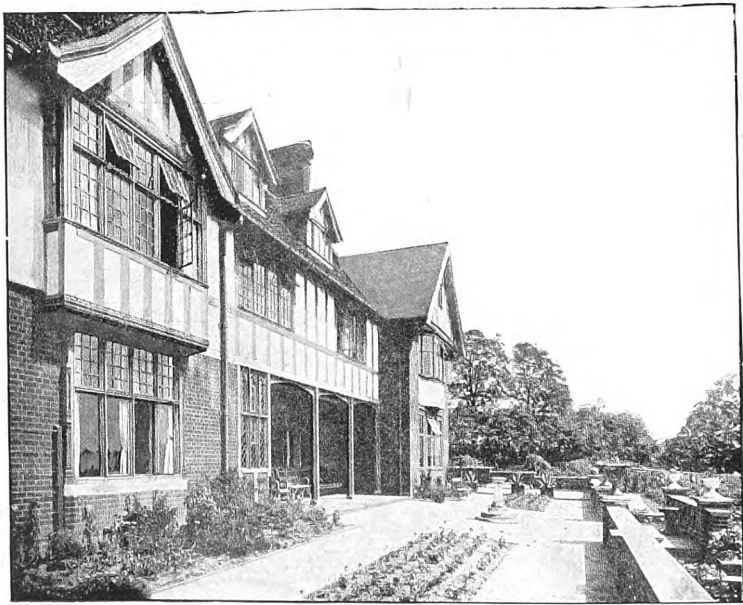
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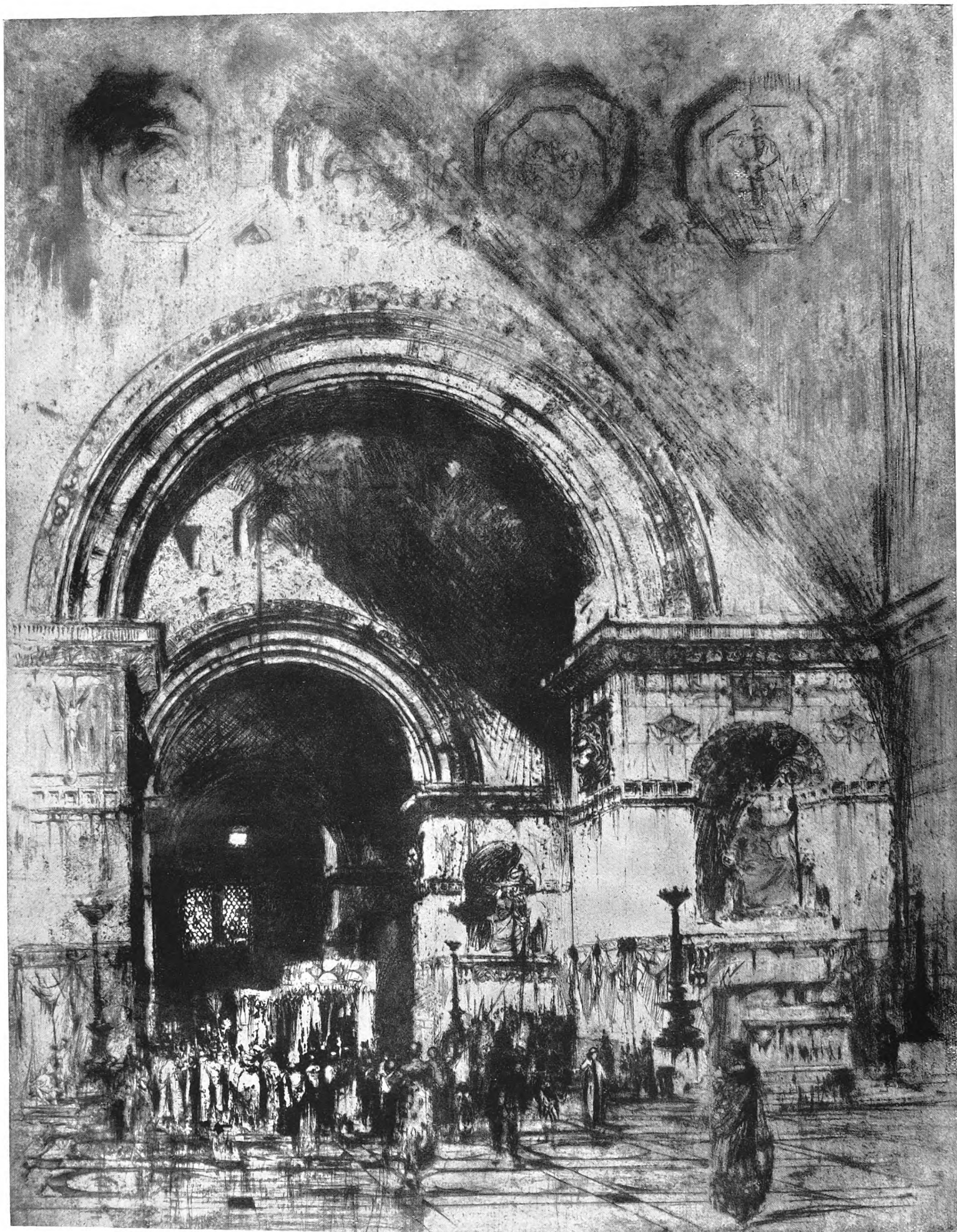


Plate I.

A COURT OF JUSTICE.
(After the Basilica of Constantine at Rome.)
From the etching by William Walcot.

January 1917.

THE SPIRIT OF ROME AND OUR MODERN PROBLEM IN ARCHITECTURE.

By W. R. LETHABY.

THE accompanying reproductions of Mr. Walcot's fine etchings of Roman architecture are intended to evoke in our minds some appreciation of a great epoch. The etchings seek rather to express the spirit of antique civic art than to be essays in exact archæology. All of us who have seen the ruins of Rome, and have some book knowledge about them, will feel how admirably the Roman imperial ideal in art is here pictured for our eyes. The illustrations represent the interior of the Flavian amphitheatre, a portion of the Forum, and a great vaulted chamber in the Basilica of Constantine, all in Rome; also the interior of a theatre of Hellenistic type; and another illustration suggests the kindred splendours of Egypt. These plates tell their own story in a way which calls for no added verbal explanation; but they have specially interested me as illustrating ancient ideas of civilization, and a spirit in architecture.

The Great Forum in Rome is a whole valley filled up with important public buildings. At the city end it is overlooked by the Capitol, and the farther end is almost blocked by the immense, island-like bulk of the Coliseum; on the right side is the hill on which are the imperial palaces, and on the left are great baths. In the area of this splendid civic centre were basilicas, temples, triumphal arches, and public statues. This, indeed, was a worthy heart of an empire.

The ellipse of the Coliseum is about 625 feet by 525 feet, and the exterior wall rises nearly 160 feet. The space beneath the banks of seats shown in Mr. Walcot's etching is occupied by a wonderfully ingenious and complicated series of storeys, concrete-vaulted passages and stairs giving access to different tiers of the interior. Three of these storeys open with arches to the exterior, and above them is a deep attic, say 50 feet high. The exterior is built of fine masonry in large blocks set without mortar. Next to the great Pyramids, the Coliseum must have swallowed more stone than any other structure ever reared by man: the Pyramids were the tombs of Pharaohs; the Coliseum was built for Roman holidays. At least the Roman rulers did give the people bread and circuses.

The Basilica of Constantine is also in the Great Forum, about half-way down on the left. It is remarkable as the largest single room ever built on a simple oblong plan; its central "nave" is nearly 300 feet long, including its apse, and no less than 82 feet wide. This central space was covered by a truly colossal concrete vault, groined in three bays, and about 115 feet high. On either side is an "aisle" made up of three "halls" connected together by openings through the transverse buttressing masses. These "halls," 55 feet wide, are vaulted transversely and thus form a perfect abutment against the main span. It is these "halls" which are shown in the etching reproduced as Plate I; the vaulting has deep octagonal coffers; the great vault was still more elaborate, having a series of cross-shaped compartments separating the main octagons, the intermediate spaces being filled with subsidiary panels. A similar design occurs in mosaics on the vault of Sta. Costanza built by Constantine, and although the Basilica of Constantine was begun by his predecessor, the central vault must, I think, have been his and "Christian." These vaults were completed by fine plasterwork. The side vaults are completed above externally by level terrace roofs, from which strong buttress ramps slant

towards the clerestory; the central roof was also solid, having flat-pitched slopes following the internal vaulting. The lower parts of the walls on the interior were plated with marble, and portions of a superb floor of marble and of red and green porphyry still exist. The outside walls were plastered, as were also those of the Pantheon and of the Baths. Altogether, the Basilica of Constantine is probably the noblest hall ever erected; in size and general disposition of parts it is so much like Sta. Sophia in Constantinople that I think it must have been studied by the designer of that splendid church.

Roman architecture had much in common with all fine schools of building art, as largeness and clearness of planning and soundness of construction. Further, it often attained a frankness of expression which only the greatest schools share with it, and the solutions reached in the great Baths, in the Coliseum, and above all in the Pantheon, are for the most part entirely intelligible and scientific.

After the mystical eloquence by which we have so long been dosed to sleep, it is delightful to read what a real critic of architecture like M. Guadet demonstrates of these buildings, especially of the Pantheon—that they are noble because of the strict rationality of their disposition and construction.

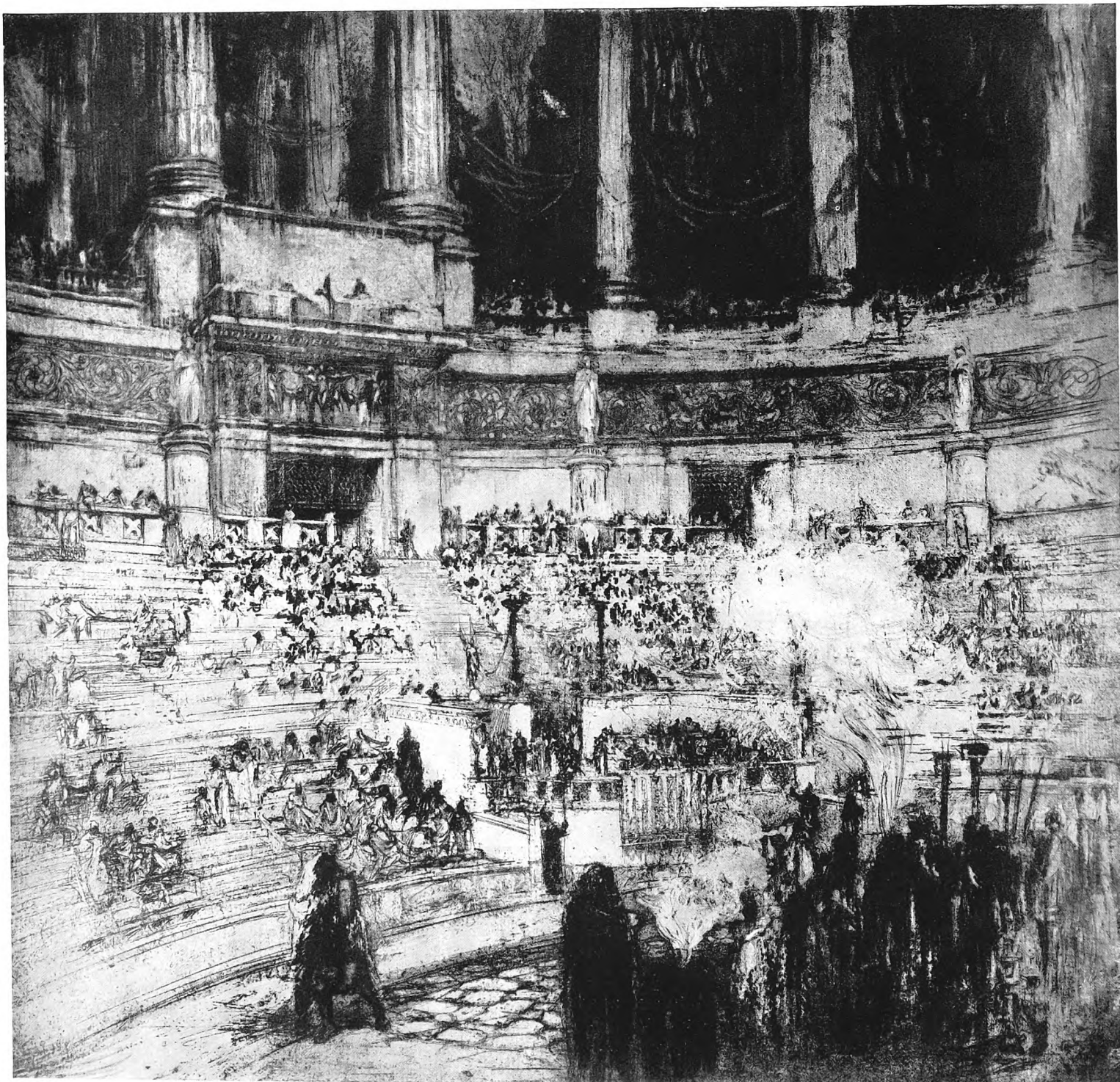
The older historians misled us as to the development of building in Rome into a view that was neither true nor just. It was believed that there had been an advanced native Latin and Etruscan art of building which boldly and openly used the arch, and that later Roman architects sought to disguise this arched construction under entablatures and columns clumsily imitated from Greek architecture. But, in truth, the historical development of Roman building was just the reverse of this. In the Hellenic colonies of Italy full and perfect Greek architecture had been practised from about the sixth century B.C., and the ruins of many buildings comparable to the Parthenon still exist. All over the peninsula from this time to about the first century B.C. the buildings, so far as they were not barbaric, were Greek in character. Between what the older scholars regarded as the typical architectures of Greece and of Rome came, in fact, a great intermediate transitional "style" which was worked out in the eastern parts of Alexander's empire rather than in Rome—in Alexandria, the new capital, in Ephesus and other opulent cities of Asia Minor and Syria, and even in Pompeii. In this forcing and freeing time of Hellenistic art practically every detail which we are apt to consider "Roman" was produced and then perfected to a point that was never accomplished in Rome itself. Arches and domes of stone and brick were largely used in structures; new types of planning were developed; the "Roman" forms of Doric, Corinthian, and Composite capitals were produced; and new methods of decoration were practised. These decorative processes were often of the nature of a surface vesture to rough brick walls and vaults; plane surfaces were plated over with thin sheets of precious marbles, while the vaults were covered with vitreous mosaics and delicate reliefs in plasterwork; the plainer plastered surfaces being brilliantly painted. Rome brought in the vaults and arches at first timidly under "trabeated" lines.

During the whole of the time, however, the masters were working towards free arched construction, such as is found in the vast Baths of Caracalla; then this structural art, free

and frank, passed imperceptibly into Byzantine building, in which the old pillar-and-beam architecture was entirely merged into the architecture of domical roofing sustained by wall masses. Greek temple architecture, when it had once been perfected by the religious impulse of the ancient world, was regarded with awe as sacred and perfect; and so after a time it became an ill-understood mystery. It was the task of the Hellenistic and Roman masters to bring back architecture from these theories to a new life in building once more.

This is very much the same problem which modern minds have to solve: to remove "architecture" from being a boggy mystery, which adepts write about as experts in table-turning might on their art, into just modern building—frank, sound, and joyous. The special spirit of Rome was for herself, and not for all time; but the lesson for us is that Rome had a spirit which was not only expressed in worthy units of building, but in splendid organic groups. She was great in her own spirit, in her own time and way. The greatest of our needs in

modern architecture is this of the Spirit; indeed, we have hardly heard that there is a national spirit in art and all the things of civilization. I mean this in the most practical way, and remembering my own training, such as it was. Architecture I used to think was an individual thing, or, at most, it was something which concerned only a particular client and a particular architect. It required genius; we thought much of genius—too much—and of common sense too little. The idea of public spirit, of city unity, of reasonable service in the cause of civilization, never entered my head. In some such idea, however, might be found, I think, a steadying force which would correct the architectural anarchy of our streets, and it should form a basis for an understandable theory of criticism. We, as members of the public, have rights in the streets, and it is these common rights the critics should try to preserve. We want an agreed centre for our volatile opinions to gather round, and I suggest that it may to some extent be found in the idea of public spirit and civic service. From this point of view I



A TRAGEDY BY SOPHOCLES (PERFORMED BEFORE THE EMPEROR HADRIAN),

From the etching by William Walcott.

would define Architecture as properly being a developing structural art, concerned in the main with the better ordering of city life, and the stimulating of civic spirit. Architecture is really not abstract lines and curves and surfaces: it is the builded evidence of spirit and life and pride.

Some approach to agreement as an admitted basis for criticism, other than that of expressing mere vague and contradictory opinions with great confidence, would at once do something towards setting up a development in building "style." Nor can I think that there would be any difficulty in arriving at agreement on many points as the basis for our civil architecture, and I should like to see the Royal Institute of British Architects attempt the functions of a true Academy in trying to bring about some expressed agreement on points which are obviously in the public interest. Such points are fitness for function, soundness of structure, economy, the need for good lighting, and suitable access for repairs and cleaning. Proper types of roofing, skylights, and

shop-fronts need to be considered in a fine common-sense way, as well as general questions as to whether comparative flatness or brokenness is better for street fronts, and whether dark or light colour tone is to be preferred in gloomy cities. If we could rename the art of building into Archistructure it might clear our minds. We need an appreciation of successful attempts on these positive lines, and a criticism which sees more in architecture than taste or scholarship. If anyone tells me that such commonplaces are understood already, and need no discussion or agreement, I invite him to walk up Edgware Road or along Oxford Street and look at the facts; or at the street in which he lives, or at mine, and at the nearest railway stations. We need a common interest in our streets and railway stations, even in our lamp-posts, to be aroused. We must be brought into closer contact with engineers, who must be told how poor and slovenly most of their work is, and we must develop a fitting treatment for concrete structures.



ANTONY IN EGYPT (VISITING THE TEMPLE OF ISIS).

From the etching by William Walcott.

I should like to extend all these headings of leading notions, but cannot do so now. On the point of economy I may, however, add some few words. Economy, it seems to me, is not merely a negative thing, the saving of cost by any means, the lowering of standard into poverty and squalor, producing an architecture of temporary shanties like that of our underground railway stations. It is rather a positive virtue in all the arts of civilization and life. The ideal of economy is to obtain full value for the outlay of power, counted either as labour or money; it implies the science of effort, and reverence for all workmanship.

Economy, then, is a large, leading idea which might be held to embody—when “rightly understood”—nearly all we want in architecture; it is another aspect of the central reality. The great Roman monuments were economical in that they were worthy, substantial, and lasting. As soon as our modern buildings are completed, or before, the annual charge for repairs begins; but most of the Roman buildings look as if they had never become invalided so as to require this costly outlay of continuous nursing. We have to devise better roofs than the ordinary jumble of gutters and hips and valleys and ridge tiles and thin slating, we have to solve the chimney question and the chimney-pot question and the parapet question; also the cement-pointing question and the floor-board question and the plaster-ceiling question. These make up the body of architecture more than all our superstitions about Classic and Romantic and Renaissance, and about Orders and proportion, and styles and manners. If we would have a true architecture we must substitute understandable modern ideas like economy, soundness, efficiency, for all this twaddle about the appearances which, after all the talk, do not appear in our streets. Pericles, in his noble address to the Athenians, said: “I have given you beauty with cheapness”—a phrase which has been boggled at by the word-learned, whose idea, I suppose, being that art is extravagance, cannot see that cheapness with beauty—that is, economy—would be just the Greek ideal of the highest art, notwithstanding that the colossal statue of Athene was made of ivory and gold with diamond-set eyes.

Lighting, again, would furnish ground for much new experiment. Do we realize how we waste electric light in our churches, even in the summer? Our rooms and offices are mostly too dark.

There is a passage in a work by the late Dr. Emile Reich on this subject of the interdependence of national spirit and national production which is all the more interesting as it is evidence of the German mind on the matter. After speaking of the “high-strung” temper and vitality of the populations of the small cities of Greece, he says: “The Pericleian age has always been considered the hey-day not only of Athenian but of all history. The unparalleled buildings which rose by the influence of Pericles on and near the Acropolis of Athens, covered with sculptures by the master hand of Pheidias and his great pupils, rendered Athens the most beautiful city of all ages. Together with the artistic we note the intellectual exuberance, a humanity and urbanity of every one Athenian citizen, such as has since only been feebly imitated by the Italians of the Renaissance and by the modern French. . . . Add to the unique splendour of their intellect their wit, their military glory, their power of commerce, and it is impossible not to bow before the citizens of a small commonwealth who united in them all the qualities for which a score of modern European nations are severally famous. As the Parthenon towers over all products of human ingenuity, so does Athens over all politics known to human history.” The conception here expressed of there having been throughout historical development particular periods of “high-strung”

concentration is, I think, distinctly valuable. Our task is to bring about the concentration of mind, and the works will follow.

We have lived under an anarchy of opinions, and have hardly yet risen to the idea that to produce finely we must first get some approach to a common mind which shall be set in that direction—a national and civic psychology which shall be interested in inducing a high tide in civilization, in art, learning, and life. If we would build up a noble civilization, we have to find and follow after a spirit, a spirit which shall truly express us, as Roman architecture expressed the Romans. When we have the concentrated mind it will find the proper form for all things.

We are too easily contented, it seems to me, by the few better things picked out and illustrated in the architectural press; we take them as characteristic samples, whereas really they are not so, as a ’bus ride along Holborn or the Strand will demonstrate to the most optimistic person. Such centres as Ludgate Circus and the junction of Tottenham Court Road with Oxford Street are really more dreadful than anybody can suppose possible without special inspection.

It appears to me that we have to aim at better production everywhere. For centuries our education has been directed to cultivate appreciation of literature, and art, and music, rather than to production, and this is one of the many reasons why we are always looking backward, and the stream of living art is failing us. We must aim at doing great new things rather than at knowing words about ancient things. Our criticism, so far as there is any, is directed to the same end of enjoyment, not to growth. Under this tradition, for instance, Music has come to be a matter of special performances before knowing ones, not a great and necessary inspiration for a whole people. Similarly, Art, under the influence of the critics of the daily press and the dealers, has been narrowed to mean little more than exhibitions of oil-paintings, which we pay a shilling to see, as if it were a five-legged cat. Properly speaking, Art is at least the half of civilization, and without it life must dry up. The people must at least hear the rumour of beauty and joy. I wonder if with all my repetition I make myself clear? I mean that architecture is essentially a public art which represents the public spirit of its time, and that we need it.

More than once I have quoted a passage from Wren, given in “Parentalia,” where he speaks of the public need, and even of the political need, for city pride and dignified architecture. In a letter about a proposed new bridge at St. John’s College, Cambridge, dated 31 March 1697, he refers again to this public aspect of architecture. “Nothing is more acceptable to me than to promote, what in me lies, any Public Ornament and more especially in the Universities where I find something of a Public Spirit to be yet alive.” The idea that architecture was of public value and that the architect was performing a social service was constantly with him, and this is part of the secret of the greatness of his “style”—he built for London, for England, for Eternity. When things begin again, teaching must be refounded on something deeper than the jargon of the ateliers and thin theories of criticism. It must be founded on a sense of public need which is to be satisfied by public spirit.

To repeat once more, our needs at the present time are:—To see building as it is in the streets, with our own eyes unobscured by the cloud of words; to realize that architecture should be a practical and developing structural art; to attempt to form some nucleus of opinion as an agreed basis for reasonable teaching and criticism—through the Institute, if possible, or by means of some group or journal.

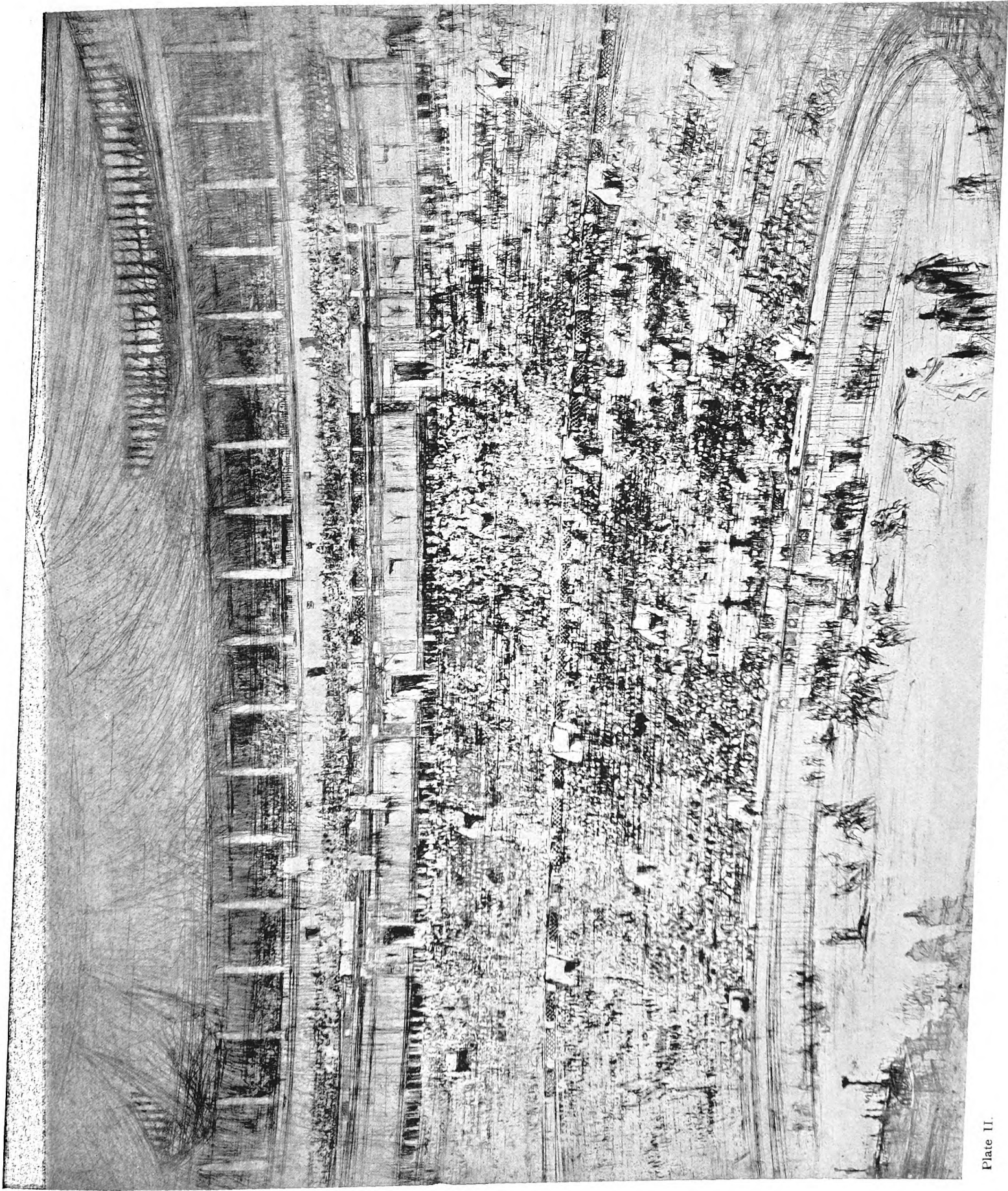


Plate II.

A PERFORMANCE AT THE COLISEUM, ROME.
From the etching by William Walcott.

January 1917.

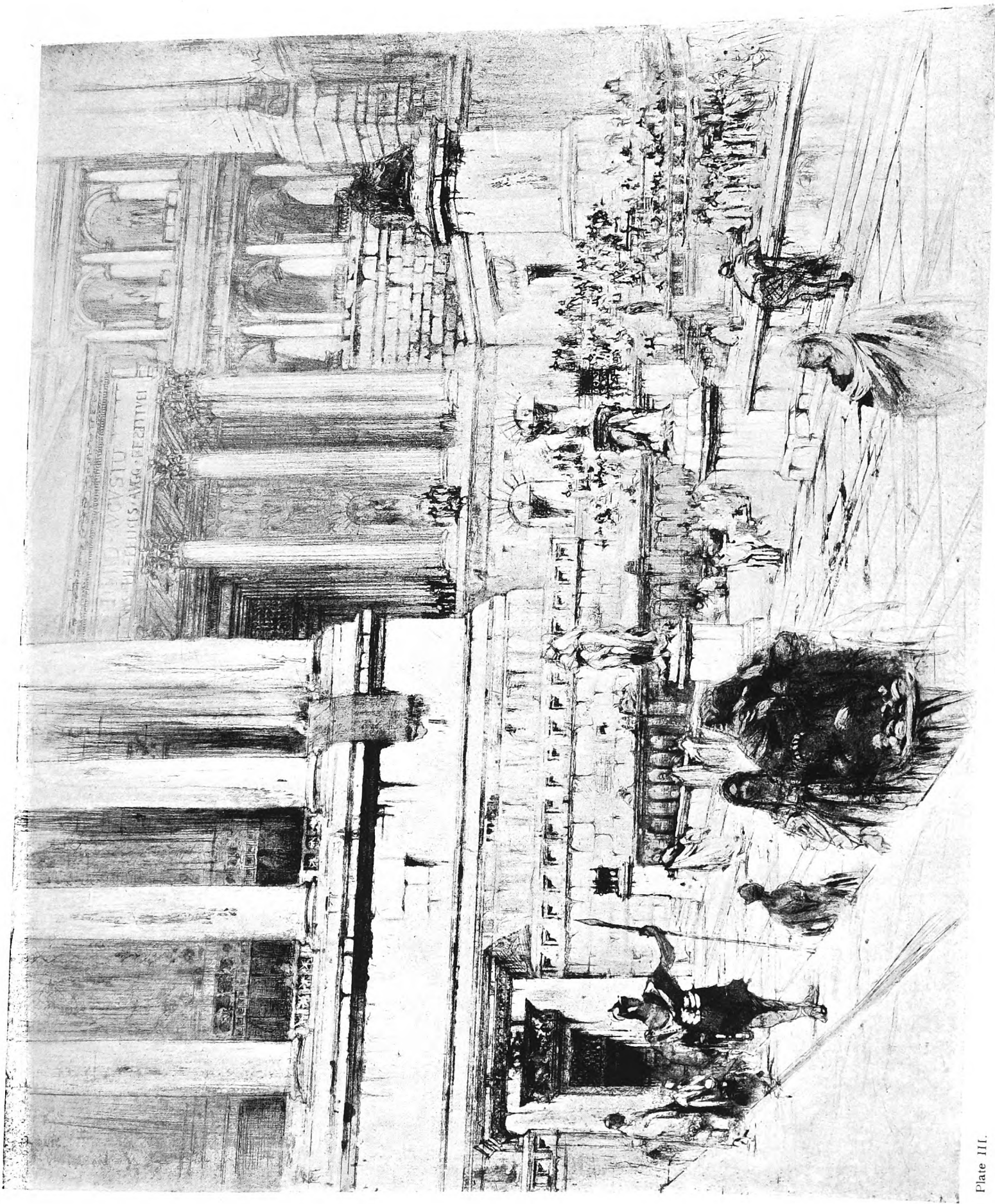


Plate III.

THE FORUM.
(After the Forum at Rome.)
From the etching by William Watcot.

January 1917.

ROUEN CATHEDRAL—II.

By ROBERT CROMIE, A.R.I.B.A.

(Concluded from p. 129, No. 241.)

ROUEN is one of the few French cathedrals whose western towers lie outside the main body of its plan, that on the south being erected later than and so as to balance the northern tower. This disposition gives the front an overall dimension of 58 metres, which makes comparison with other French cathedrals interesting when their respective lengths are taken into account. While the total length of Rouen is 136 metres, that of Chartres is 130, with a façade of 50; Bourges 118 with 55; Amiens 143 with 40; Paris 130 with 46; Reims 140 with 41. The façade of each of the foregoing comprises the towers, which are terminal developments of the aisles, rather than features constructed outside them. Of the nine famous cathedrals forming a ring round Paris, that of Rouen is unique in this special planning of its western end, a development which originated in the desire of archbishops to make their church sufficiently imposing to compare favourably with its contemporaries, so keen was the rivalry between the churches of Northern France during the building era reacting from the Norman invasion. If the natural development of French Gothic architecture finds itself culminated in the twin towers of the later cathedrals, then, perhaps, the only justification for the Tour de Beurre is the wonderful opportunity that the genius of Leroux did not allow him to miss. Logically, the true Gothic front is of the Reims or Paris type, but that this form was inapplicable to Rouen was, happily, recognized at the time when the Tour de Beurre was caused to be erected, and by Georges d'Amboise when he commissioned Jacques Leroux to design a new portal. The existing dimensions of the nave and aisles and the presence of the Tour St. Romain were at once the means of preventing a "Reims" type, while bringing about a façade capable of ranking with its famous compeers, whose magnificence was the outcome of normal growth, and did not have to be created upon exiguous plans.

The pleasure of reading the history of this church is enhanced by the love that was bestowed upon it; and if it

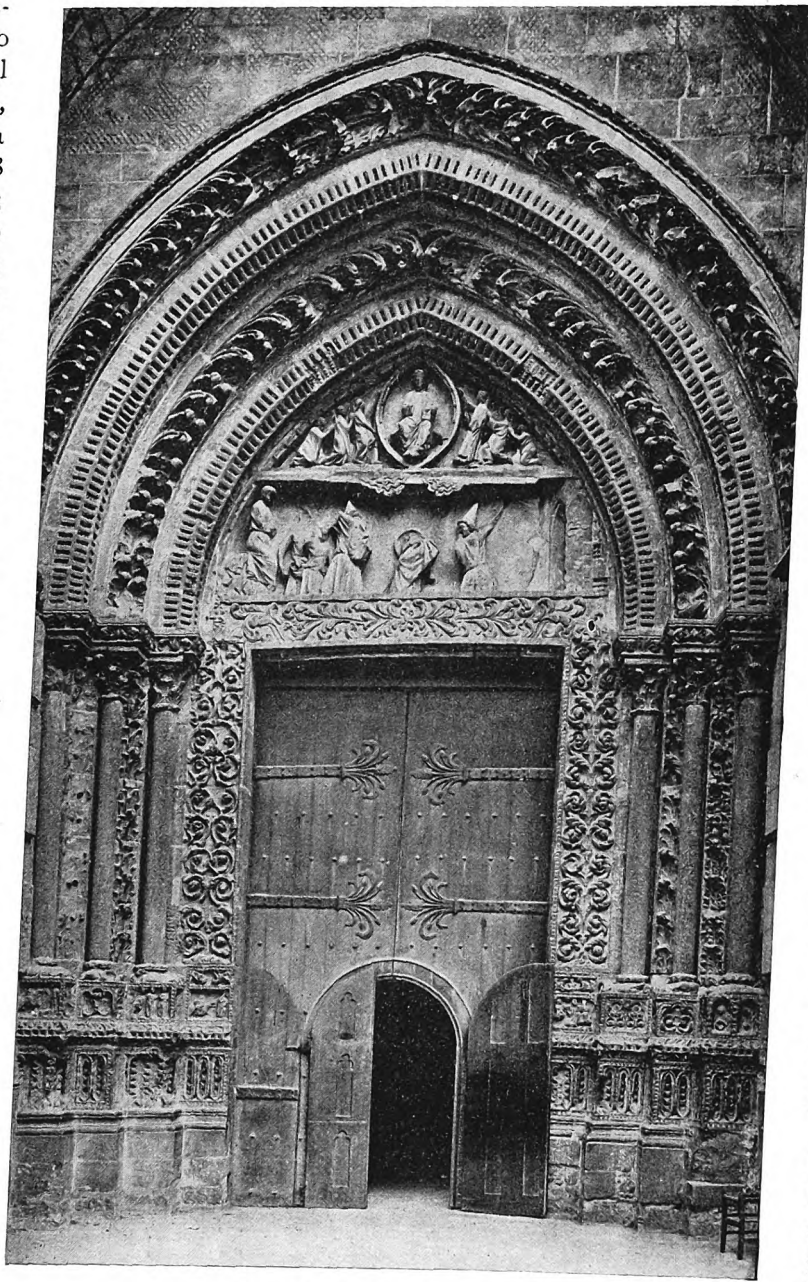
suffered from mistakes, these were due to those errors of conception so liable to arise when too great a solicitude is felt for a cause, rather than to any lack of appreciation or mere niggardliness. The innate nobleness of mediæval art was apt to suffer from a want of ability on the part of its exponents to translate

the sublimity of their sentiments into architectural fact. They endeavoured to enrich, rather than to ennoble. This, perhaps, accounts for the difference that exists between Romanesque and Gothic—the sentient and the sentimental.

There is so much that is essentially false in this building, that its beauty tends to become superficial rather than intrinsic; one cannot gaze upon its elevations without being attracted by the calm serenity of the Tour St. Romain, which almost seems to look with disdain upon the intricacy and movement with which it is surrounded. Like St. Paul's, this Cathedral is admired until one becomes aware of its faults; after which it is still admired, but on account of the cleverness with which they are handled. The Tour de Beurre can be forgiven its somewhat promiscuous birth, because it helped to make possible the screen cloaking the twelfth-century elevation, which itself is the most illogical and most gorgeous part of the Cathedral.

Jacques Leroux, retiring in favour of his nephew Roullant, left him to carry out the design they had prepared together. After many alterations this was eventually completed about 1530, subsequently

undergoing mutilations at the hands of Calvinists in the sixteenth century, and afterwards restorations, which are still being carried out by M. Émile Auvray. Of a richness really indescribable, Leroux's work is unspoiled by the sixteenth-century innovations, neither does his felicitous grasp of line for one moment falter. His superb proportions and subjugation of detail to general design, and the manner in which ornament and sculpture are embodied into the scheme, excite the greatest admiration and delight. Perhaps the cleverest part of this work is the treatment of the rose window, usually so unfortunate a feature. Undoubtedly its weakest part is the lack of support for the four minarets—



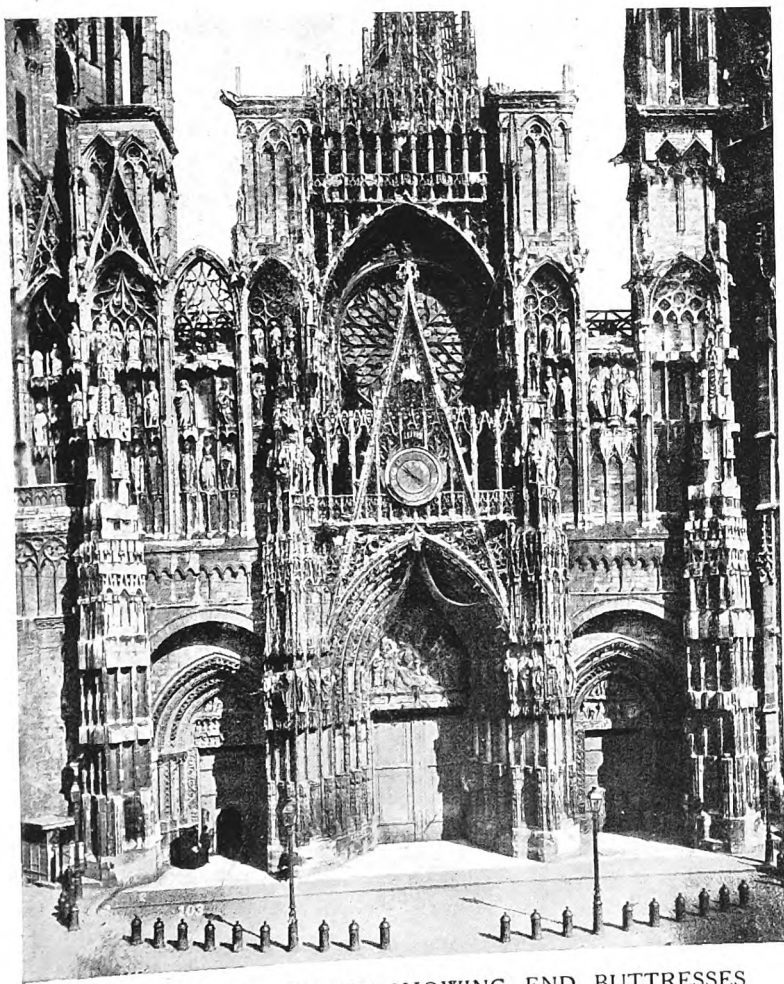
PORTAIL ST. ÉTIENNE.

Leroux's struggle with these is apparent—their irregular size and position in relation to the doorways making a successful homogeneity impossible. An attempt was made by Alavoine in 1827 to improve their artistic stability by the addition of two buttresses similar to those flanking the central door, these being placed north and south of the aisles (see illustration below). These buttresses remained for some time in an unfinished state, and were eventually removed some five years ago; the result is not entirely satisfactory. Something is obviously required to assist the turrets and to complete the flanks of Leroux's work.

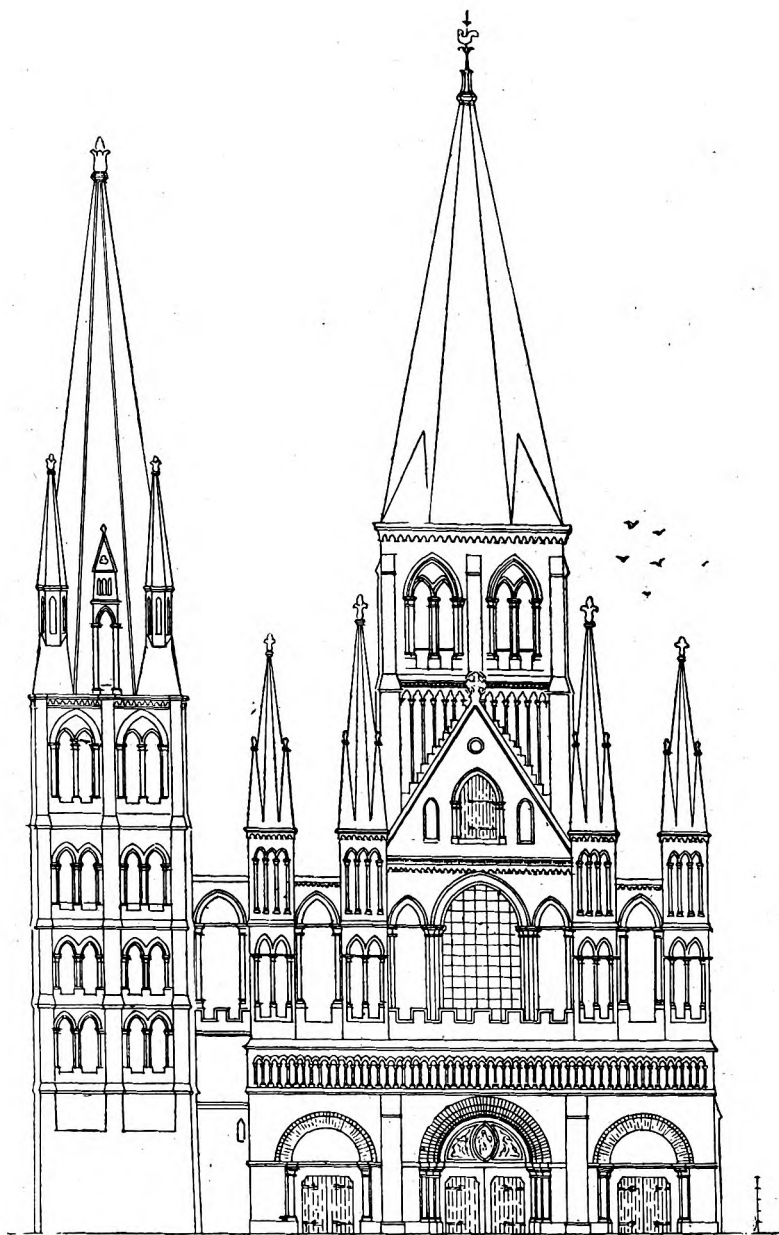
The treatment of all the principal doors is that of a square-headed opening under a recessed, pointed arch, the tympanum in each case being filled in with elaborate bas-reliefs illustrating Biblical scenes, and the three largest doors being divided by a mullion ornamented with sculpture. It is to be hoped that the mullion which divided the central doorway, which has been removed for processional purposes, will be replaced.

The two western aisle doors have flat architraves of square section enriched with scroll ornamentation reminiscent of Roman work—somewhat similar to the western processional doorway of Ely Cathedral. These doorways (one of which is illustrated on the preceding page) were possibly the work of Abbot Simeon of Ely, originally a monk of Rouen.

The Portail des Libraires and the Portail de la Calende (shown on pages 8 and 9), respectively north and south of the transepts, were commenced in 1280, but not completed until 1488. The former owes its name to the bookshops which used to lead up to it. The origin of the name La Calende is less obvious, but this door is also called La Porte des Navires, this being derived from the days when it was possible to bring boats alongside, before the river was confined to its proper bed. Pommeraye says it is a popular legend that the cost of building this doorway was defrayed by moneys confiscated from a corn



VIEW OF WEST FRONT, SHOWING END BUTTRESSES
ADDED BY ALAVOINE.



RECONSTRUCTION OF WEST FRONT AS IT APPEARED
IN THE MID-TWELFTH CENTURY.

After J. B. Foucher.

merchant who sold at false measure, and was hanged in the Place de la Calende; but there is no mention of this in the registers, nor was this a public place at that time. Colour is lent to this story, however, by the Old Testament bas-reliefs on the door jambs, such as Joseph and his brethren and similar incidents. Pommeraye also describes the flat-topped towers flanking each doorway as being in an unfinished state, and considers that "they ought to be crowned by four beautiful spires which, without doubt, would have augmented the magnificence of these two doorways, and given much grace to that spire in the middle which they would have accompanied with symmetry."

In general design the doorways with their surrounding façades are similar, both being very rich examples of the best period of French Gothic. The two rose windows were constructed by André Berneval in 1439, and if there is a fault in these elevations it is, perhaps, the semicircular arching over the rose windows. This treatment but ill accords with the ogival style, which is so dependent upon the pointed arch that any divergence from that principle appears to be something of an anomaly to a twentieth-century critic. But to the mediæval mind architecture was not a rigid translation into stone of empirical laws; it was rather the ductile ability of material to adopt any desired form, resulting in architecture by reason of

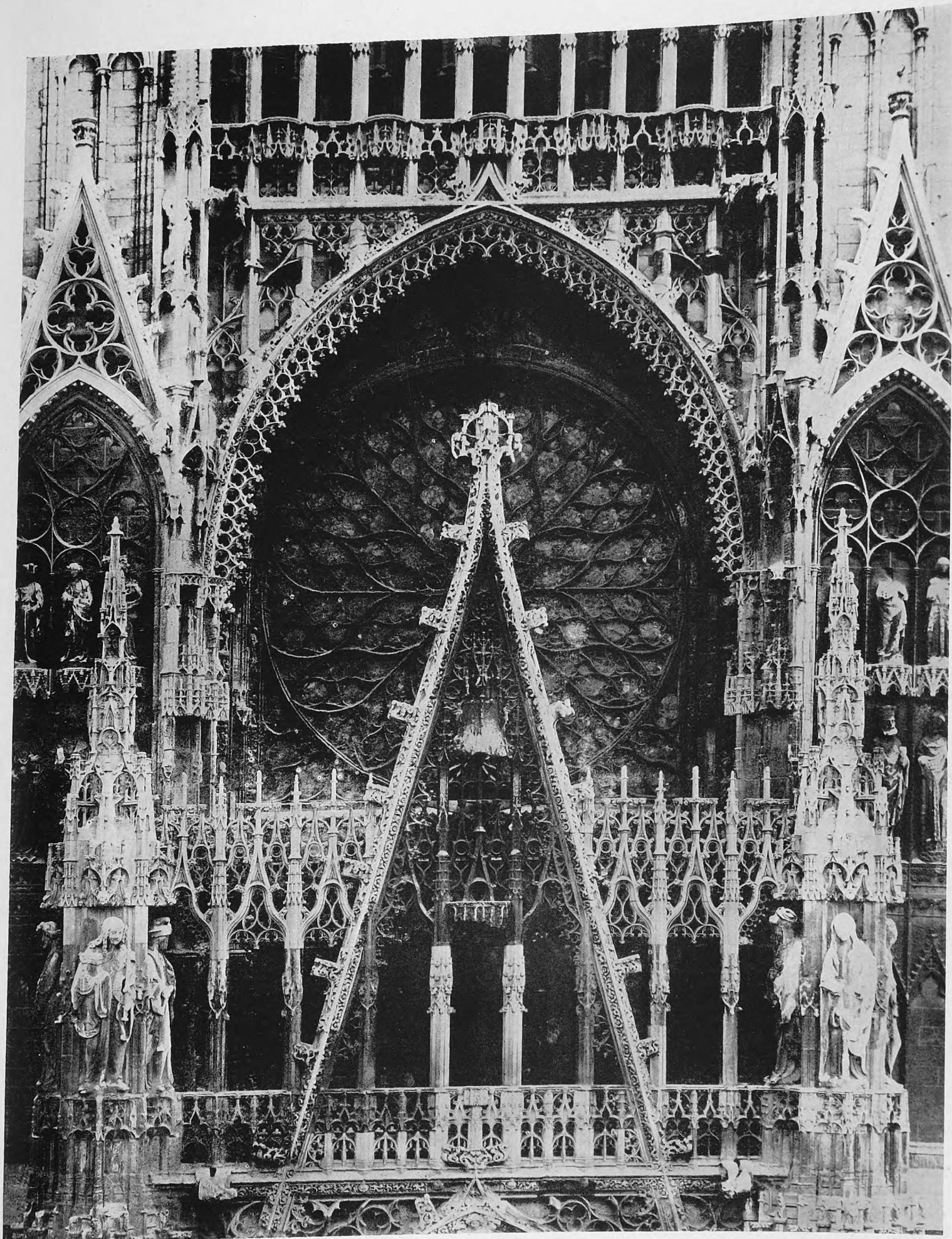
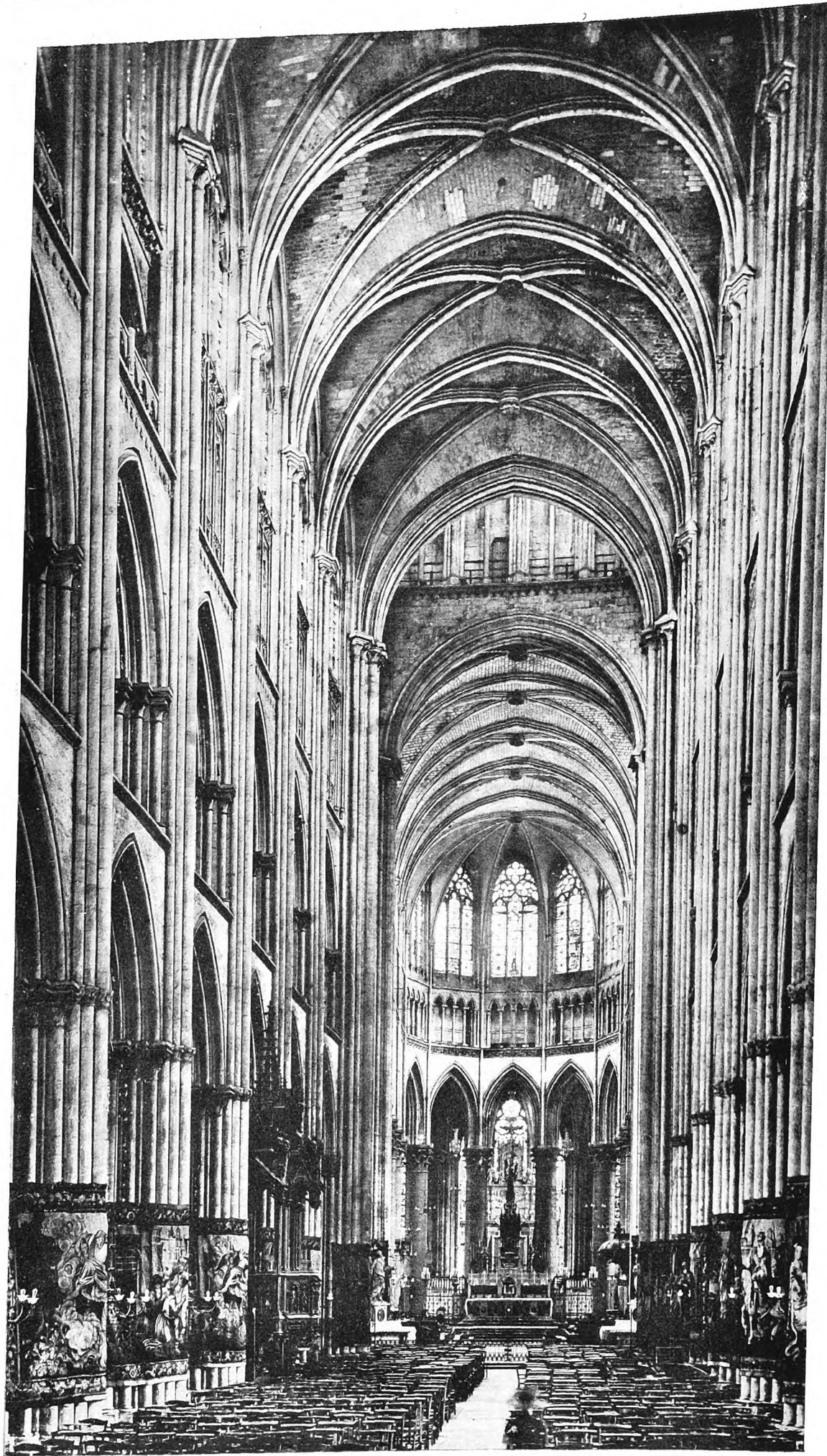


Plate IV.

ROUEN CATHEDRAL: DETAIL OF WEST FRONT.

January 1917.



ROUEN CATHEDRAL: INTERIOR, LOOKING EAST.

the builders' skilful use of acquired knowledge. The mediæval builder knew no other code than the use of his handicraft for the achievement of a set purpose, and it is from his ready acquisition and original interpretation of every development in design that his genius springs. It was only natural that, free from undue restrictions of technique, he should, from time to time, relapse into disused but familiar methods, and his ability to resurrect a round arch when required, thus adapting old data to new theses, allowed him a latitude in the use of all the resources at his command from which a mere 'stylist' is debarred. From this freedom the vault was evolved, and all that glory of architecture so generally known as "Gothic." In this instance Berneval broke no laws—he merely achieved his object with something less than the genius of a Leroux.

Internally, the cathedral is characterized by the simplicity and gracefulness of its lines, its verticality, and the fine proportions of its planning. Although it cannot compare in its dimensions with other French cathedrals, the general effect is one of charm and repose. There is no bewildering riot of detail to trick the eye, neither is the mind oppressed by intricate construction. All is perfectly calm. It is a church, and smoothly and serenely one becomes aware that it is a great church. Its vaults leap frankly from the slenderest of shafts, which grow from the nave with hardly a break. The crossing of the

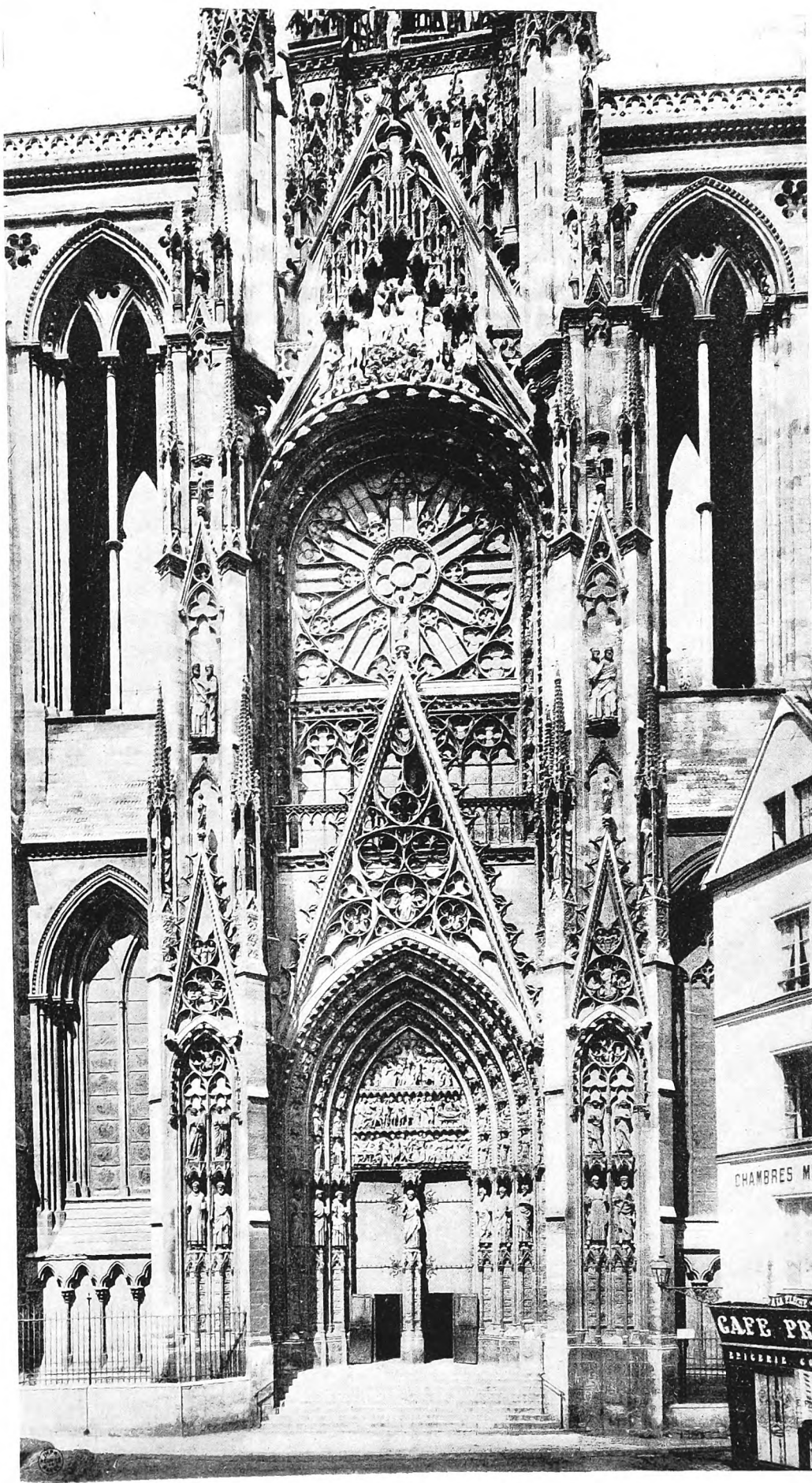
transepts is crowned by a vaulted lantern tower, the added height of which tends to emphasize the comparative narrowness of the nave. Looking in from the street through the great western doors one can see the high altar at the end of the choir, illuminated by tapers even by day, when "waves of sunlight" mingle with their light and glitter entrancingly among the golden ornaments and broderies. The choir

is enclosed by a perambulatory of fourteen plain circular columns whose modest caps are linked by lancet arches, the spaces between the columns being filled in with grilles.

The nave is flanked by single aisles, a noticeable feature of which is the passage corbelled out over the nave piers, a peculiar treatment calling, architecturally, for little admiration. The general disposition of the planning is harmonious and very pleasing, though it may be remarked that there is but little resemblance between its general effect and that of an English cathedral.

Although there are some fine windows, there is no array of painted glass, all the original vitraux having been destroyed in the catastrophe of 1200; the oldest existing glass dates from 1220.

The cathedral is chiefly decorated by its side chapels, with their altars, paintings and relics, by the seventeenth-century Beauvais tapestries which once surrounded the nave piers, but which were secretly stowed away on the German invasion, and by monumental tombs. Of the tombs, the most



PORTAIL DE LA CALENDE.

striking is that of the Cardinals of Amboise (see next page). It is of sixteenth-century Renaissance style, the kneeling figure motif being expressed to perfection with much dignity and repose. The monument is mounted upon an elaborate base with six seated figures niched between pilasters, and is surmounted by a heavily-sculptured canopy. Although not entirely free from Gothic influence, Roulland Leroux exhibits in this design his surpassing skill and originality.

It is a superb monument and well worthy of its place in the Chapel of the Virgin.

Opposite the Cardinals' tomb is that of Louis de Brézé, Seneschal and Governor of Normandy, which is remarkable for its fine equestrian centrepiece between caryatides.

The ashes of Raoul, or Rollon, the first duke, Guillaume Longe Epée, and Richard I, are covered by recumbent figures, which, however, do not date back farther than the year 1200.

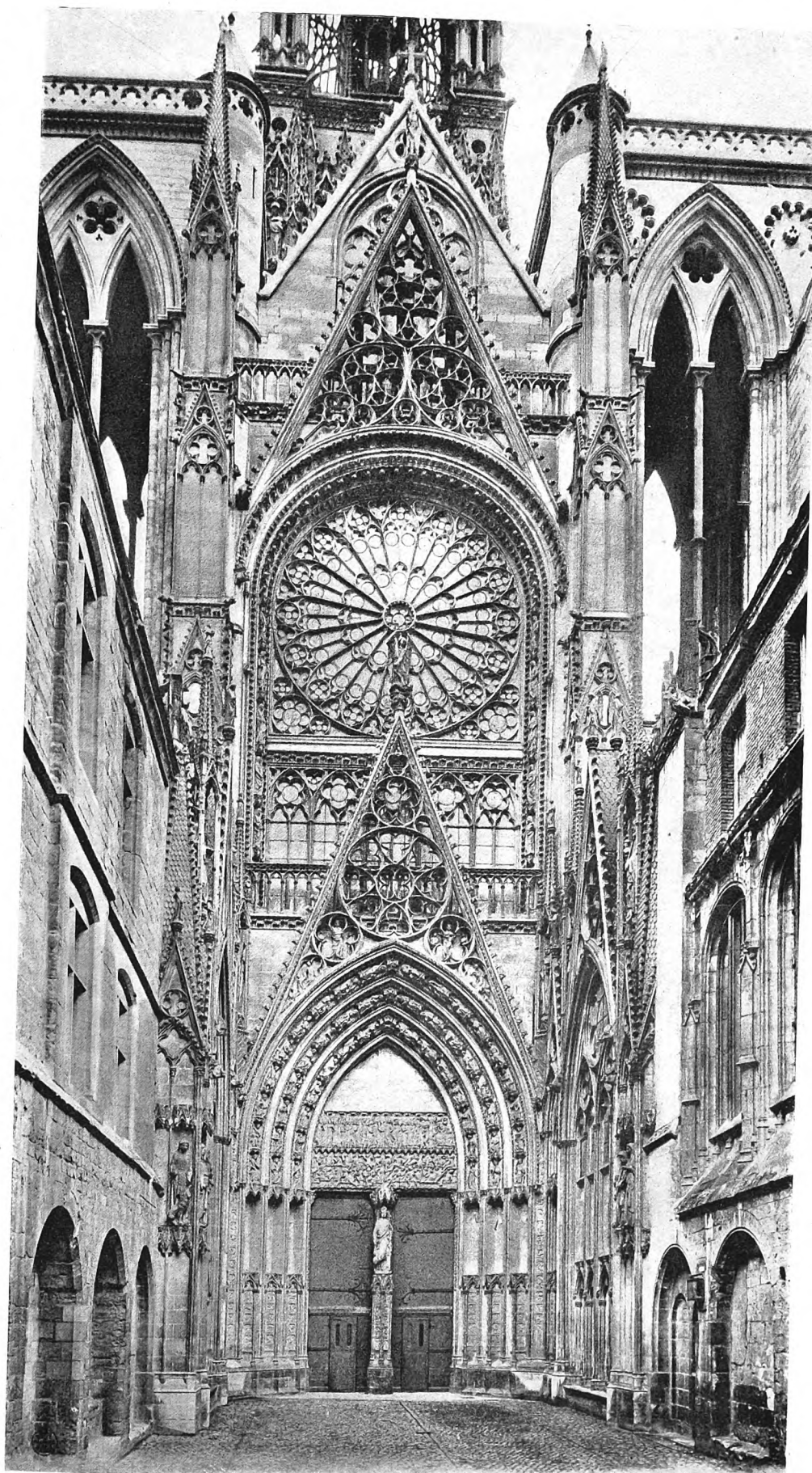
There is neither crypt nor cloister, although of the latter there are some portions in the north-west angle of the Cathedral known as the Cour d'Albane. Curiously enough, there is no evidence to prove that this cloister was ever completed; or some unknown reason the project was stopped—probably on account of wars.

Although somewhat obscured by modern buildings, the Cour d'Albane seems to offer itself as a suitable site for the monument proposed to be erected to Jeanne Arc in commemoration of the salvation of Rouen from the devastation

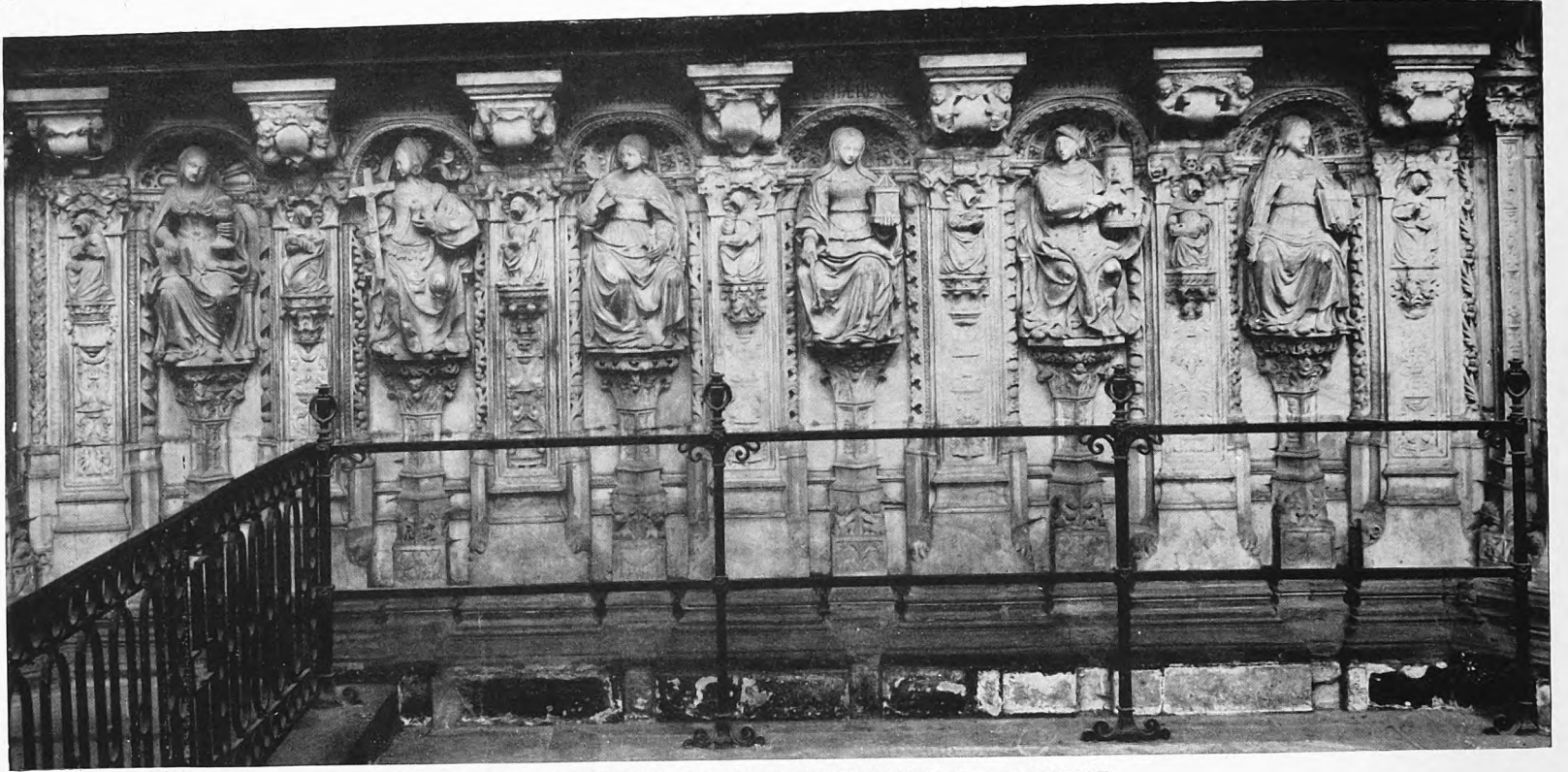
meted out to other cities. This would be a happy opportunity for British co-operation, and in this peaceful square, overshadowed by the Tour St. Romain, evocative of sentiments which would not be out of keeping with the spirit of such a monument, there would be something of the undeniable sanctity of War. That the Cathedral buildings will escape destruction is devoutly to be hoped, although it is not,

perhaps, for us to lament the ordinance of things that destroy and subvert; that we do so is because the natural sentiment is stronger than the will to perceive, and we cannot regard the ancient buildings without a pang at their decay, or without pain at their mutilation.

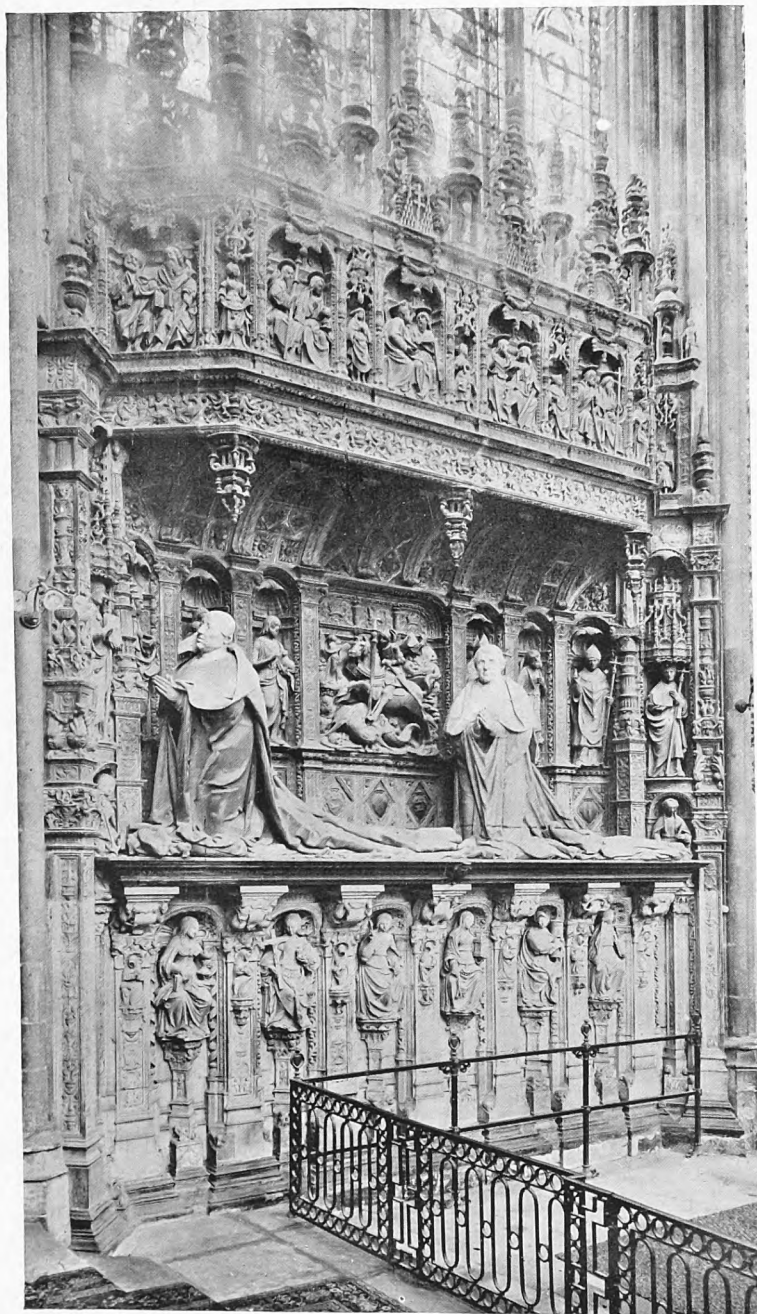
It is difficult to conceive to what extent the holocaust of old monuments can serve the ends of the present war. Military reasons do not exist for the purely sacrilegious ravagings of invaded countries. Other than the moral effect that sufficient brutality has on all warring nations, what gain can be derived from the battering of Reims, the bombing of St. Mark's, of St. Apollinaire? Nevertheless, that Reims should have its roofs blown off, its wonderful walls damaged, is, in a true sense, just as much the effect of time as the perishing and corruption of its mouldings, the silent fretting away of its ornaments. Inasmuch as the brutality it is suffering is, and always will be, exponent of the methods of to-day, so will its architecture articulate but one more page in the history of the world.



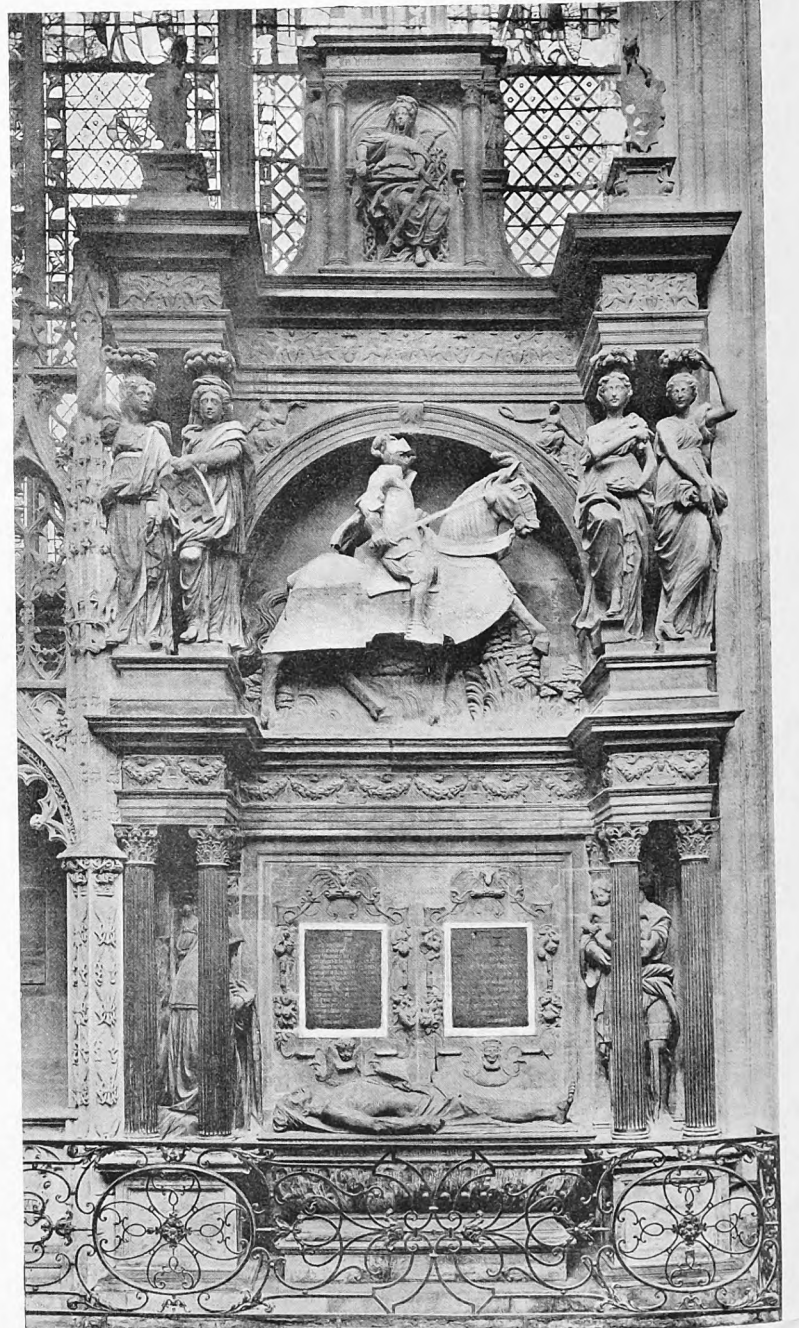
PORTAIL DES LIBRAIRES.



DETAIL OF TOMB OF THE CARDINALS OF AMBOISE.



TOMB OF THE CARDINALS OF AMBOISE.



TOMB OF THE DUC DE BRÉZÉ.

THE ADELPHI, 1768-1772.

By ARTHUR T. BOLTON, F.S.A., F.R.I.B.A.

The Muse shall deal awhile in bricks and lime,
Surpass the bold Adelphi in design.

Mason's Heroic Epistle to Sir Wm. Chambers, May 1773.

“WHAT are the Adelphi Buildings? Warehouses laced down the seams, like a soldier's trull in a regimental old coat.” Horace Walpole was apt to be the victim of his own smartness, and great has been the mischief of his two-edged tongue. It was not given to him as a critic to live below the surface and appreciate the intention of the artist that he had at first divined in Robert Adam. This acute jibe at the Adelphi has had its share in the undoing of the Adam masterpiece, for in the reconstruction of 1872 dullness has endeavoured to obliterate the epigram by a smear of superfluous enrichment. Many a student of architecture has been puzzled by the reputation of the Adelphi, seen, as it has been since 1872, in its present disfigured condition. The drawings now published show how the character of the design has been destroyed, not only by the monstrous pediment then thrust upon the centre, but also by the upset of that balance of ornament and plain surface which was Robert Adam's artistic intention. An architect with a great sense of what artists call “planes,” no one better understood than Adam the requisite degree of relief and projection. The flat treatment adopted in his handling of street architecture was a notable contribution to the building up of those characteristics which have since become vernacular in London. This first attempt of the Adams at the combination of street houses in a great race has a directness and simplicity which are painfully lacking in the prodigious evasions of the problem by Nash* and associates in the next century.

Of the many pleasant backwaters of town life, there are more attractive to the lover of eighteenth-century London in the Adelphi. It is close enough for its peace to contrast with the impetus of that “full tide of human existence at the rising Cross,” which Johnson has so deeply felt and philosophically defined. The inspiration which that lover of town life found on its terrace walk, where he conversed with Swift, after dining with Beauclerk or the Garricks, is still there for those who feel all that is implied in an outlook ranging over such striking juxtapositions of the life of work and pleasure in London.

The site of the buildings now known as “the Adelphi” appears to have been of considerable importance from a very early period. Originally sloping ground, rising from the river to an altitude of nearly 40 ft. at the level of the Strand, the valuable position had attracted several of the nobility to build mansions and to form gardens extending down to the river, with water-gates for convenient access. The opposite bank of the river, then unbuilt upon, afforded an unobstructed agreeable prospect. Even in the last half of the eighteenth century, Mr. Coutts, whose house was on the Strand frontage, made special arrangements with the Adams to preserve the view from his back windows overlooking the river. The first instance of any permanent use of this slope is recorded in Hughson's “London” to have been the erection of a great mansion by Anthony De Bec, Bishop of Durham, in the reign of Edward I (1272-1307). It was built as a town

the manner of the man has been admirably sketched by Bulwer Lytton. The senior, gives us a glimpse of his architectural ideas, to whom he remarked of capitals: “An Ionic is an Ionic, and he did not care which one the sculptors used.”

residence for himself and his successors, and was called “Durham Place on the Strand.” Stow, however, states that Durham House was erected by Thomas de Hatfield, Bishop of Durham, who, appointed in 1345, occupied the See for about thirty-five years. Pennant says “the house was rebuilt by Hatfield and owes its original foundation to Anthony De Bec in the reign of Edward the First.” The probability, therefore, would appear to be that the buildings were commenced by De Bec and continued or enlarged by Hatfield. If Hughson's statement is to be relied on, the short period between the earliest date of Edward's reign (1272) and Hatfield's accession to the See of Durham in 1345, only seventy-three years, would lead to this conclusion, as it is hardly probable that De Bec's building would have required a complete renewal within that period.

No special mention of Durham House occurs again until the time of Henry VIII, when in the twenty-sixth year of his reign (about 1535) Tunstall, then Bishop of Durham, was induced by the King to exchange the apparently extensive mansion, known as “Durham House,” for another building belonging to the King in Thames Street and known as “Cold Harbrough.” Durham House was converted by Henry VIII into a Royal Palace, where in 1540 he gave a splendid tournament in honour of his Queen, Anne of Cleves, the festival continuing for six days.

Edward VI (1547-53) bestowed Durham House, or Durham Place as it was then called, upon his sister Elizabeth as a residence during her life. Previously to this event, however, the Lord High Admiral Seymour, in the reign of Edward VI, caused a mint to be established in part of the buildings under the direction of Sir William Sharrington. About this time John Dudley, Earl of Northumberland, was residing at Durham Place, and it was here that, in 1553, according to Holinshed, he caused to be solemnized three marriages, one of which was that of Lord Dudley, his fourth son, to Lady Jane Grey, and thence the Earl took them to the Tower to be invested with the Royal dignity.

Queen Mary re-granted the Palace in reversion to the See of Durham. Subsequently it was occupied by Sir Walter Raleigh, to whom it had been assigned by Queen Elizabeth. After the death of the Queen Sir Walter was obliged to surrender it to Toby Mathew, then Bishop of Durham, who was subsequently created Archbishop of York. In Aubrey's “Letters” Raleigh's occupation of the house is recorded—“Durham House was a noble Palace . . . I well remember Raleigh's study, which was on a little turret that looked into and over the Thames, and had the prospect which is perhaps as pleasant as any in the world.”

In the reign of Charles I (1640) the mansion known as Durham Place had become ruinous, and was transferred by the See of Durham to Philip, Earl of Pembroke and Montgomery, for the annual sum of two hundred pounds. Earl Pembroke's son caused the old buildings to be pulled down and in their place erected several tenements. A few years later these erections becoming ruinous and unprofitable, the whole site remained for a time in abeyance.

In Strype's edition of Stow's “London” it is stated that the buildings comprising Durham House were in 1720 the inheritance of Sir Thomas Mompesson, of Bathampton, in the county of Wilts. Durham House, or Durham Place, appears, however, never to have been wholly alienated from the See of

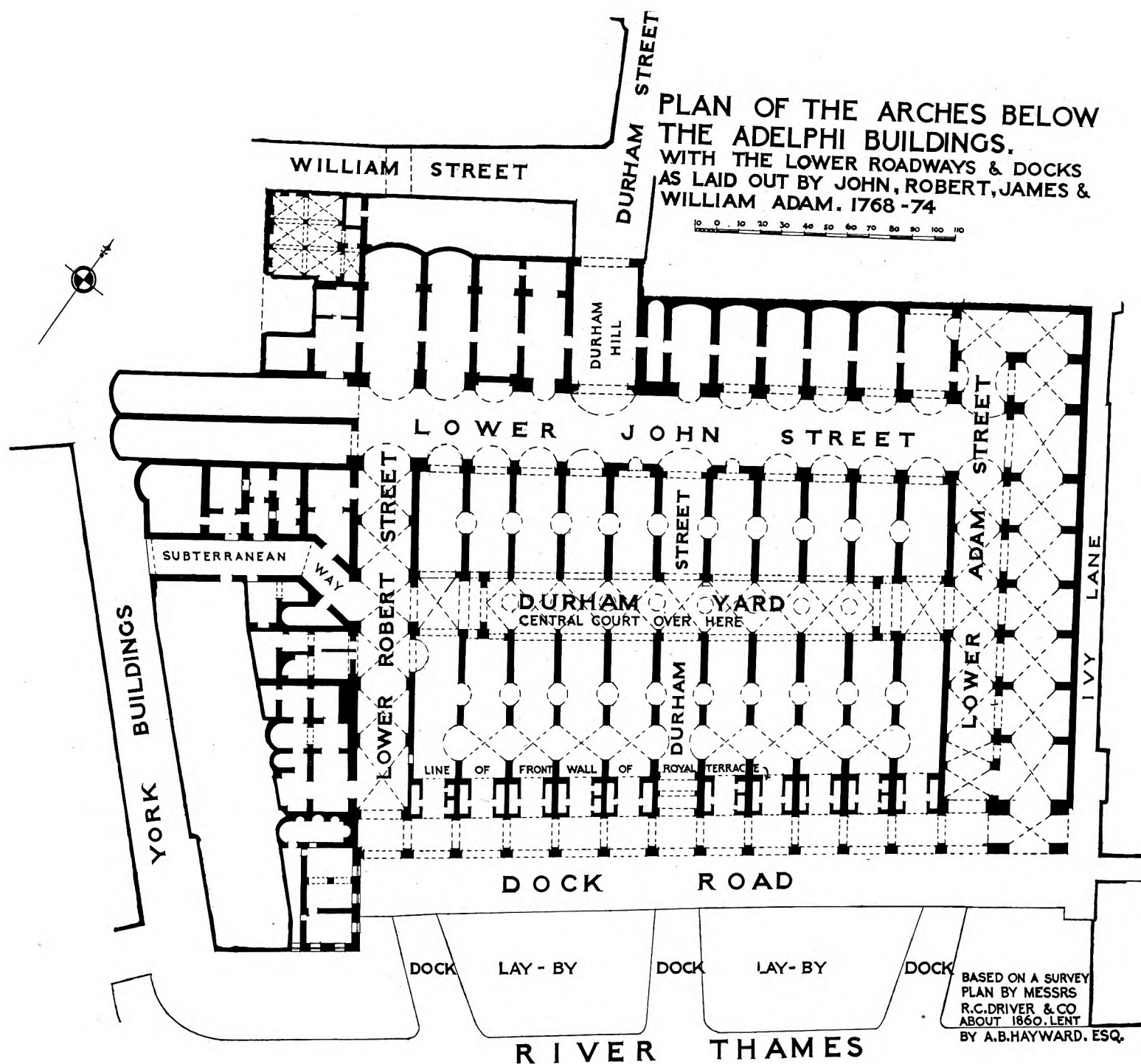
templated the formation of an extensive platform or wharf, with an open arcade along the space thus obtained. This proposal they subsequently abandoned—retaining only the arcade—in favour of a roadway, draw-docks with warehouses, and other buildings. These constructions, however, were frequently in after years inundated by the Thames; it was, in fact, one of the great misfortunes that dogged the scheme from the start, that the base level was fixed too low in the first instance by some two feet. Whether this had anything to do with the refusal of the Government to hire the vaults is not known. The Adams had expected that the Ordnance Department would occupy the space available for their stores, and the anticipated rental for all this costly underspace must have been essential to the financial success of their project.

But it seems extremely probable that the whole scheme was impetuously undertaken. It had been Robert Adam's dream to erect a great building, worthy of Roman times, and herein he certainly engaged in a work with which the builders of the under-

works of the Palatine Hill would have warmly sympathized. The idea was, of course, premature. With modern resources it could have been done with ease, because the basements, thanks to steel and concrete, electric lighting, and other gifts of modern science, could have been fully and profitably utilized.

Once engaged in their impossible task, however, the Adams wasted nothing, and the economy and resource displayed in the Adelphi buildings are truly remarkable. The drawings here presented will, for the first time, enable the student to really understand the nature of the Adam scheme, and to note the ingenuity of the planning, in which modern light areas, among other features, are here, perhaps for the first time, timidly introduced. It says a great deal for the skill of the Adams as planners that these buildings, after nearly a century and a half, are still in demand, and are always occupied. A good many of the houses are used as offices, but there are still many residents.

Naturally a novel enterprise of this kind in London met with much opposition. Fierce attacks were made on the



Brothers, who were accused of stealing land from the river, regardless of the fact that it had been useless and offensive while overflowed by the tides of the Thames. The whole slope of the hill was in fact a derelict site. The City was driven into opposing the necessary Act of Parliament, and at this crisis only Robert Adam's influential friends could probably have saved the Adelphi scheme from an immediate shipwreck. Possibly it might have been better for Robert Adam, personally, if the project had collapsed at the outset, but London would have lost an interesting object-lesson of an enterprise whose daring has made the Adams and the Adelphi into household words.

The persons mentioned as interested in the petition for the Act of Parliament were: John, Robert, James, and William Adam and James Paine, all architects; Dorothy Monk and Clementina Pawson, widows; and William Kitchiner, coal merchant. They were "willing to make the improvement and execute the embankment at their own cost."

Four Scotchmen of the name of Adam,
Who keep their coaches and their madams,
Quoth John, in sulky mood, to Thomas,
Have stole the very river from us.*

The City's petition to the King against the Act is given in the "Gentleman's Magazine" for 1771. It objects to the Act as transferring to private persons rights which belonged to the City. It disclaims compensation, but demands possession of the river-bed and the right to defend it. There was a protest in the House of Lords signed Wycomb, King, Tankerville.

A lucid and sensible letter in the "Morning Advertiser" of May 1771 points out the factious nature of the opposition, as by custom private persons could own wharves up to low-water mark: for instance, a Bill obtained by the City themselves for the Embankment at Blackfriars, which vested the ground so obtained from the river in the proprietors of the adjoining houses and wharves.

The urgent haste of the Adams, in beginning operations before the lease was signed, besides landing themselves in this muddle over the river reclamation while the building was already well on its way up, must all through have told heavily against them.

How well advanced the operations must have been in that year is shown by Fanny Burney's diary, which records on 30 April 1772: "We went yesterday to make a round of visits, and drank tea at Lady Dalston's, who is a very good sort of woman, and a very old acquaintance of both my father and mother. I shall take notice of only two of the houses we stopt at. And first we were so happy as to be let in at Mr. Garrick's, and saw his new house in the Adelphi buildings, a sweet situation. The house is large and most elegantly fitted up. Mrs. Garrick received us with a politeness and sweetness of manners inseparable from her. I explained to Mr. Garrick why no reply had been sent to his card of invitation. I told him my father said it required no answer as he had given it one himself by saying at the bottom that no excuse would be taken."†

The ceiling in the drawing-room of Garrick's house was painted by Angelica Kauffmann's second husband, Antonio Zucchi, R.A.

Under date 25 Feb. 1773, a year later, Miss Burney's diary records one of the effects of the financial embarrassment which the Adelphi scheme was causing to the enterprising brothers:

* Foundling Hospital for Wit.

† Robert Adam was living in the Adelphi, 1772-86. Garrick left Southampton Street for the Adelphi evidently in 1772, not 1773, as sometimes stated.

"Mr. Adam and his brother, two gentlemen who my sister and myself formerly met with at Captain Debieg's, had this day exposed to public sale a large and valuable collection of busts, statues, bas-reliefs, pictures, etc., which they purchased many years since in Italy. These gentlemen, with another of their brothers, have, since our acquaintance with Mrs. Debieg has dropt, built the Adelphi, so called from the three brothers being engaged in it. The undertaking was, I believe, too great for them, and they have suffered much in their fortunes. I cannot but wonder that so noble and elegant a plan should fail of encouragement. I went yesterday morning with my sister to the view of these things. I could not but greatly pity the collector, who is, I fear, obliged to part with them. As I have neither knowledge or judgment in these matters I venture no further opinion but that to me the sight was a great regale. We saw many of our old friends in the Scotch party."

It was a three days' sale, with 218 lots; but the greater part seems to have been bought in, and figured eventually in the sales of Robert Adam's collections and effects at Christie's in 1818 and 1821.

A letter without date or address from Mrs. Montagu to David Garrick says: "I have heard of your generous and noble behaviour to the Adams," which may refer to some facilities given to the brothers at this crisis.

Miss Burney's entry in her diary is a good deal more sympathetic than Walpole's brutal wish "that the Constellation of the Adelphi might be rayée from the terrestrial globe, together with their bubble lottery."

In September 1773, in writing to the Rev. Mason, Walpole notices the lottery: "I give up my idea of casts and any thought that implies an opinion of real curiosity or taste in the present age. The nymphs holding necklaces on the outside of the bridge for Sion in Adam's first number (of the Works) is a specimen of our production in architecture, as the preface is of modesty and diffidence. The lottery for the Adelphi Buildings will I suspect be an example of rather more address. What patronage of the arts in Parliament, to vote the City's land to those brothers and then sanctify the sale of the houses by a bubble!" This alludes to the Act 13 Geo. III, Cap. 75, 1773,* obtained by the Adams to release themselves from the financial straits into which their too daring scheme had plunged them.

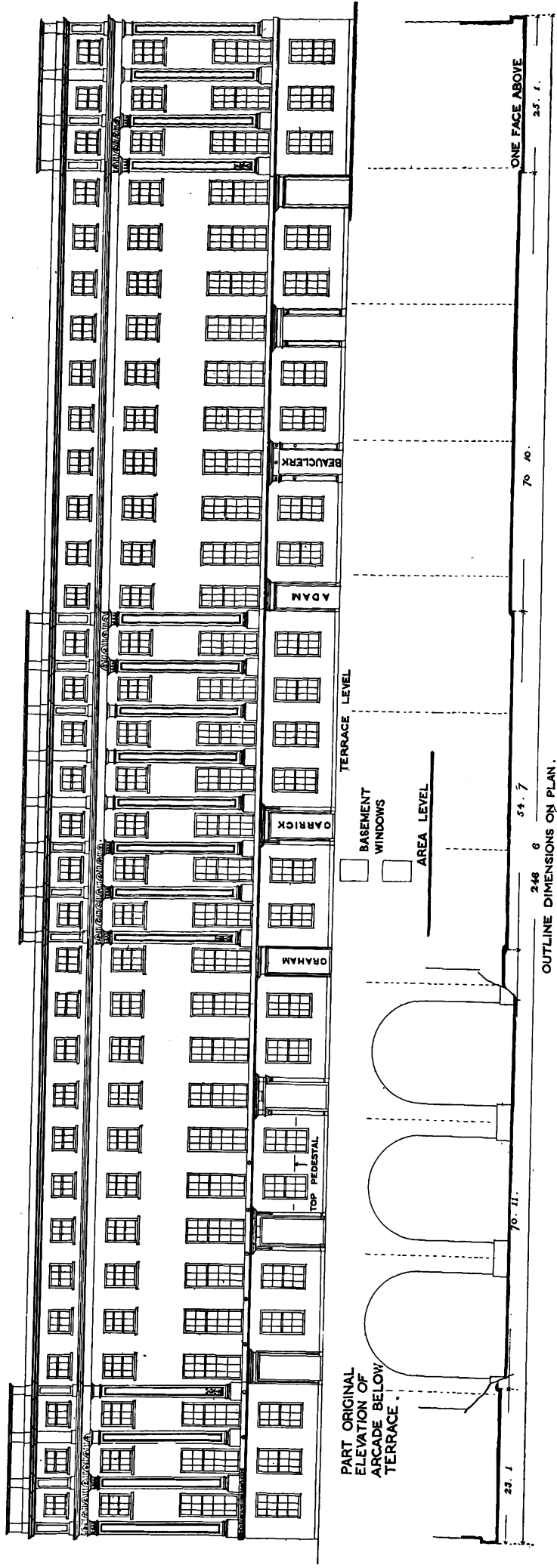
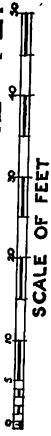
The total value of the lottery was £218,500, divided into 4,370 tickets at £50 each, of which 108 were prizes. The tickets were sold at Adam's office in Robert Street. The houses on the estate were to be divided amongst the prize-holders.

A rare pamphlet, published by the Adams on 18 January 1774, concedes that the enterprise was too great for their private fortunes, and states that, having engaged in the work more from an enthusiasm for their own art than from a view of profit, being eager to point out a way of public utility, they would be perfectly satisfied if they should only draw from the lottery the money they had laid out.

The double tier of basement offices, which is a characteristic feature of the planning of the terrace, is referred to as an uncommon convenience for the servants of the family. This contrivance will be noted on the sections here given, and it will be seen that it has the advantage of securing a lofty kitchen. In the pamphlet it is also mentioned as a feature

* An Act enabling John, Robert, James, and William Adam to dispose of several houses and buildings in the parishes of St. Martin's-in-the-Fields and St. Mary-le-Bow in the County of Middlesex, and other their effects by way of exchange in such manner as may be just for the benefit of themselves and creditors. "Other effects" were pictures and drawings by Teniers, Paul Veronese, and Guercino, and several statues. There had been previous lotteries for building Westminster Bridge and for the erection of the British Museum.

THE ADELPHI BUILDINGS
BROTHERS ADAM, ARCHITECTS, 1768-1774.
ELEVATION OF ROYAL TERRACE.



that water is laid on from the top to the bottom of each house and that a water tower has been erected as a precaution against fire.

Of the area of the Adelphi estate the houses only represented 78,400, the roadways, terraces, and areas 45,400, and the foreground 19,200, out of a total area of 143,000 superficial feet.

The "Gentleman's Magazine" records on Thursday, 3 March 1774: "Adelphi lottery began drawing at the great room formerly Jonathan's Coffee House in Exchange Alley when No. 3599 was drawn a blank, but being the first drawn ticket is entitled to £5,000."

Mr. Wheatley's pamphlet, "The Adelphi and its Site," quotes the various ingenious advertisements that were issued to create a public interest in the sale of tickets for this lottery. The property was both mortgaged and unfinished at the time.

The following letter from David Garrick to the notorious Wilkes,* not dated, but no doubt of 1773, as it is headed "Adelphi, Thursday night, Christmas week," shows that the architects aimed at the prestige of drawing the lottery at the Guildhall:—

DEAR SIR,

As I flatter myself that you have some regard for me, I will show mine for you: and not take your friendship unawares, lest you indulge it (which, *entre nous*, you are likely enough to do) at the expense of your patriotism. My friends and neighbours the Adams have solicited me to desire your interest with the Lord Mayor, that they may be permitted to draw their lottery in Guildhall. Had my cold permitted me to leave house, I should have asked the favour in person, but for the reasons above it is much better that I petition this way. Pray let me have a line from you, if agreeable, which I may show to my neighbours.

I am much yours,

but Miss Wilkes's much more,

DAVID GARRICK.

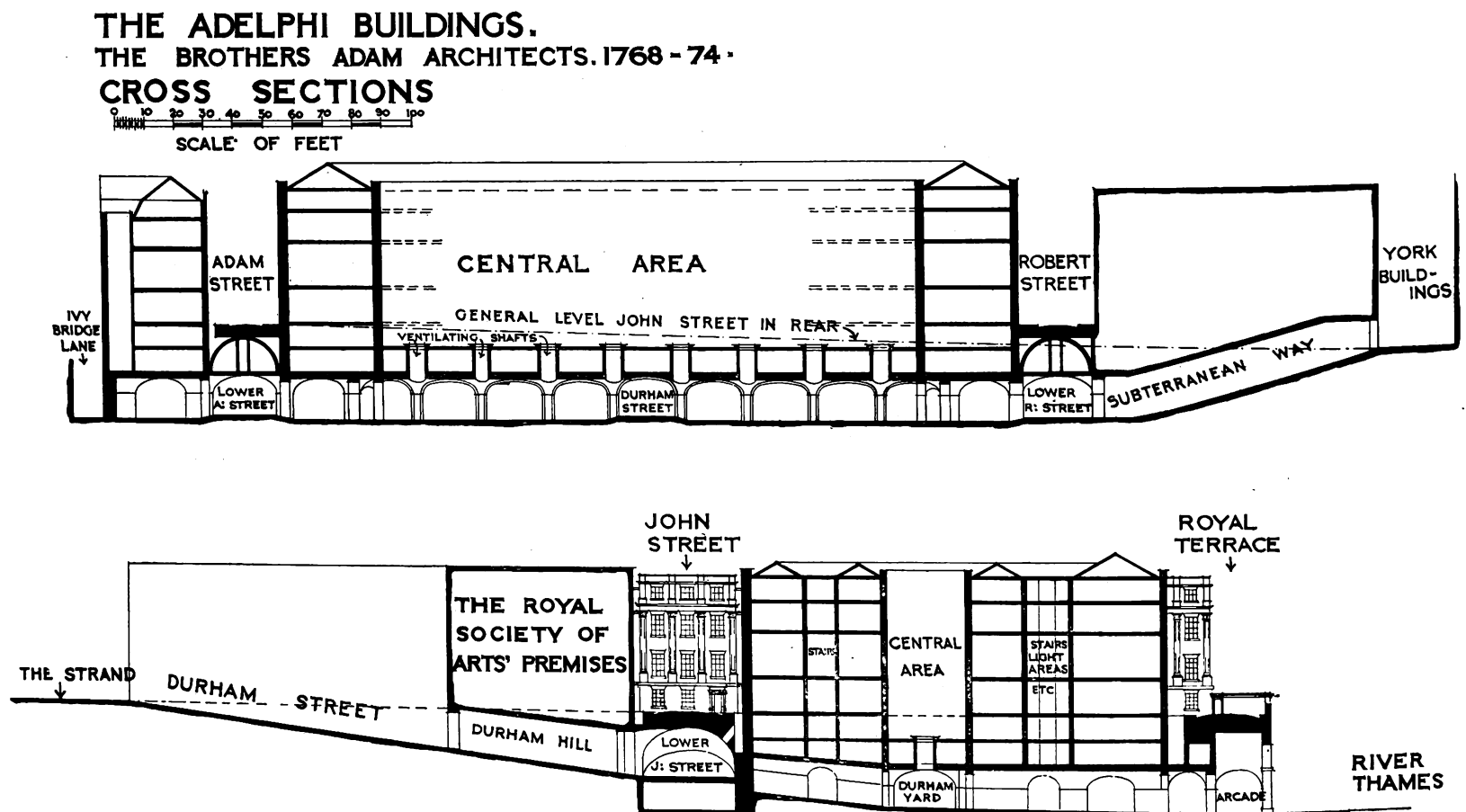
* Almon. "Memoirs and Letters of John Wilkes." Vol. IV, 134.

When times and persons are fully considered, both the good nature and the diplomatic gift of the writer of this letter, however unsuccessful in its object, demand recognition.

David Garrick seems to have been the first to buy and occupy a house—antecedent in fact to the sale by lottery, as we have just seen. He appears to have been on very good terms with the Adams, for, writing to them as "his dear Adelphi," he solicits the north-east corner house of Adam Street for his friend Andrew Beckett (1749-1843), bookseller in the Strand, son of Thomas, the Pall Mall bookseller, author of "Shakespeare Himself Again"—"Pray my dear and very good friends think a little of this matter, and if you can make us happy by suiting all our conveniences, we shall make his shop, as old Jack Tonson's was formerly, the rendezvous of the first people in England. I have a little selfishness in this request. I never go to a coffee-house, seldom to taverns, and should constantly (if this action takes place) be at Becketts at one at noon and six at night." This was No. 73 Strand, at the north-east corner of Adam Street; the premises were destroyed by fire on 28 June 1822, but were rebuilt to the original design.

Garrick was a lover of old folios, and Johnson's habit of breaking their backs and flinging them on the floor after he had, in Boswell's phrase, "torn the heart out of them," was a fly in the ointment of their age-long friendship. To Garrick, Robert Adam was "the first of men."

David Garrick died in the back first-floor room of his Adelphi house at 8 a.m. on 20 January 1779. His funeral procession on Monday, 1 February, started from the house, which was draped in black, and reached almost to the Abbey. His widow continued to reside there till her death, which took place on 16 October 1822, when her age was 100. Born in Vienna, she had been a dancer, and her marriage with Garrick proved an ideal union, for she and her husband were inseparable for thirty years. Her maiden name was Eva Maria Violetta, and the marriage took place in June



Arthur T. Bolton, F.S.A.: Copyright Reserved.

1749. Horace Walpole in 1755 writes: "I like her exceedingly, her behaviour is all sense, and all sweetness too."

Boswell and Johnson were at Mrs. Garrick's first dinner party, after her loss, on Friday, 10 April 1781. Miss More, Mrs. Boscawen, Miss Carter, Sir Joshua Reynolds, and Dr. Burney were the other guests. Boswell tells us: "He and I walked away together; we stopped a little while by the rails of the Adelphi, looking on the Thames, and I said to him, with some emotion, that I was thinking of two friends we had lost who once lived in the buildings behind us—Beauclerk and Garrick. 'Ay, Sir,' said he, tenderly, 'and two such friends as cannot be supplied.'" Topham Beauclerk had married on 12 March 1768 Lady Diana Spencer, eldest daughter of the second Duke of Marlborough, who had two days previously been divorced from Lord St. John and Bolingbroke. Beauclerk died at Great Russell Street in March 1780, when his fine library was sold. He was a man of many interests, and Adam designed an oval screen wall or enclosure for his observatory building at Highgate. Boswell visited him there, but his meagre description does not enable us to determine whether Adam's design was carried out or not. Boswell disclaims elsewhere all descriptive powers of objects other than persons and matters of "mind," as Johnson phrased it.

Writing to James Caulfeild, Earl of Charlemont (1729-1799), from Muswell on 18 July 1774, Beauclerk says: "There is nothing new but Goldsmith's 'Retaliation,' which you have certainly seen. Pray tell Lady Charlemont from me, that I desire she may keep you from politics, as they do children from sweetmeats, that make them sick."

He threatens him in November of that year that if he does not return from Ireland, "The Club" shall be brought over on a visit, when "Johnson shall spoil your books, Goldsmith pull your flowers, and Boswell shall talk to you." A truly formidable threat. The singular charm of the man whose

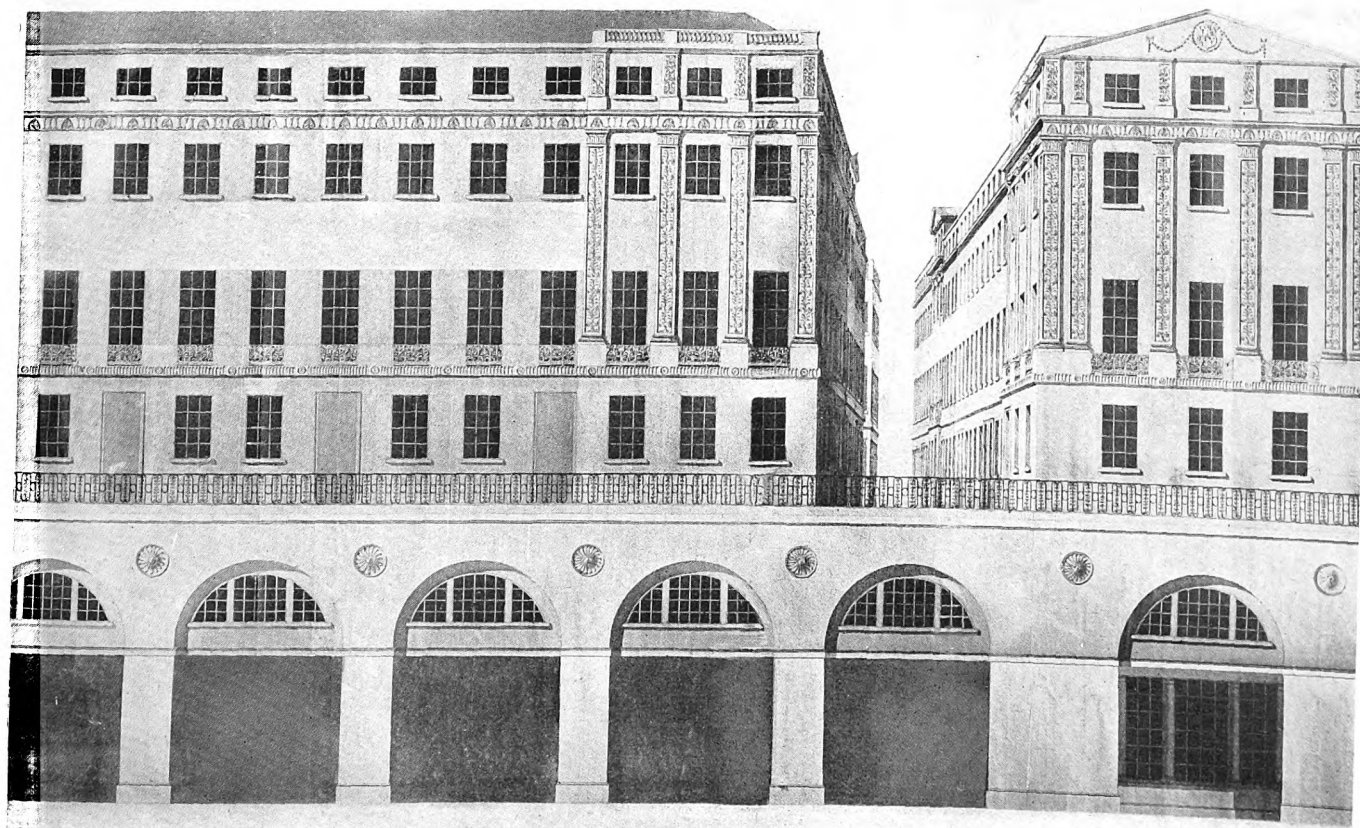
talents Johnson truly envied is reflected in a few graceful letters that alone remain to illustrate Beauclerk's personality.

Horace Walpole records a visit to another notable tenant in a letter dated 23 August 1780: "In the evening I went to Dr. Graham's. It is the most impudent puppet-show of imposition I ever saw, and the mountebank himself the dullest of his profession, except that he makes the spectators pay a crown apiece. We were eighteen. A young officer of the Guards affected humour, and tired me still more. A woman, invisible, warbled to clarionets on the stairs. The decorations are pretty and odd, and the apothecary, who comes up a trap-door, for no purpose, since he might as well come upstairs, is a novelty. The electrical experiments are nothing at all singular, and a poor air-pump that only bursts a bladder pieces out the farce. The Doctor is like Jenkinson in person, and as flimsy as a puppet. I hope his brother, whom Mrs. Macaulay* married, is not such a wooden thing on wires." This was the Temple of Health established in one of the three centre houses of the Royal Terrace, the other two being occupied by David Garrick and Robert Adam. James Graham (1745-1794), a quack Scotch doctor,† was son of a saddler in Edinburgh. The invisible warbler was perhaps Emma Lyon, afterwards the notorious Lady Hamilton. Her first appearance was as assistant to Graham in 1780, when she was twenty.‡ Graham, after travelling as an oculist and aurist in America, came to Bath in 1775. After a visit to the Continent he arrived at the Adelphi in 1779, and is said to have expended £10,000 on his house and apparatus. The entrance was decorated with the crutches of cured patients. Stained-glass and incense gave character to his

* Mrs. M. enjoyed temporary fame as a writer of history.

† Angelo in his "Reminiscences" (1826) gives an account of Graham, and mentions Dominecetti (1767), "the Stewing doctor," in Cheyne Row, Chelsea, and Dr. Bossy in Covent Garden, as rival quack practitioners.

‡ Angelo denies this, claiming to have known her at the early time when she was with Mrs. Sheridan.



DETAIL OF THE ADELPHI TERRACE.

From an Adam drawing in the Soane Museum.

interiors. There was an Apollo room with a magnificent temple dedicated to Health. Huge footmen at the doors gave away handbills:—

Temple of Health, Adelphi.
To their Excellencies the Foreign Ambassadors,
To the Nobility, Gentry, and Persons of
Learning and Taste.
This evening exactly at eight o'clock,
The Celestial Brilliancy of the
Medico-Electrical Apparatus in all the
Apartments of the Temple,
Will be exhibited by Dr. Graham himself.
Admission by night 5/-, in the day 2/6.

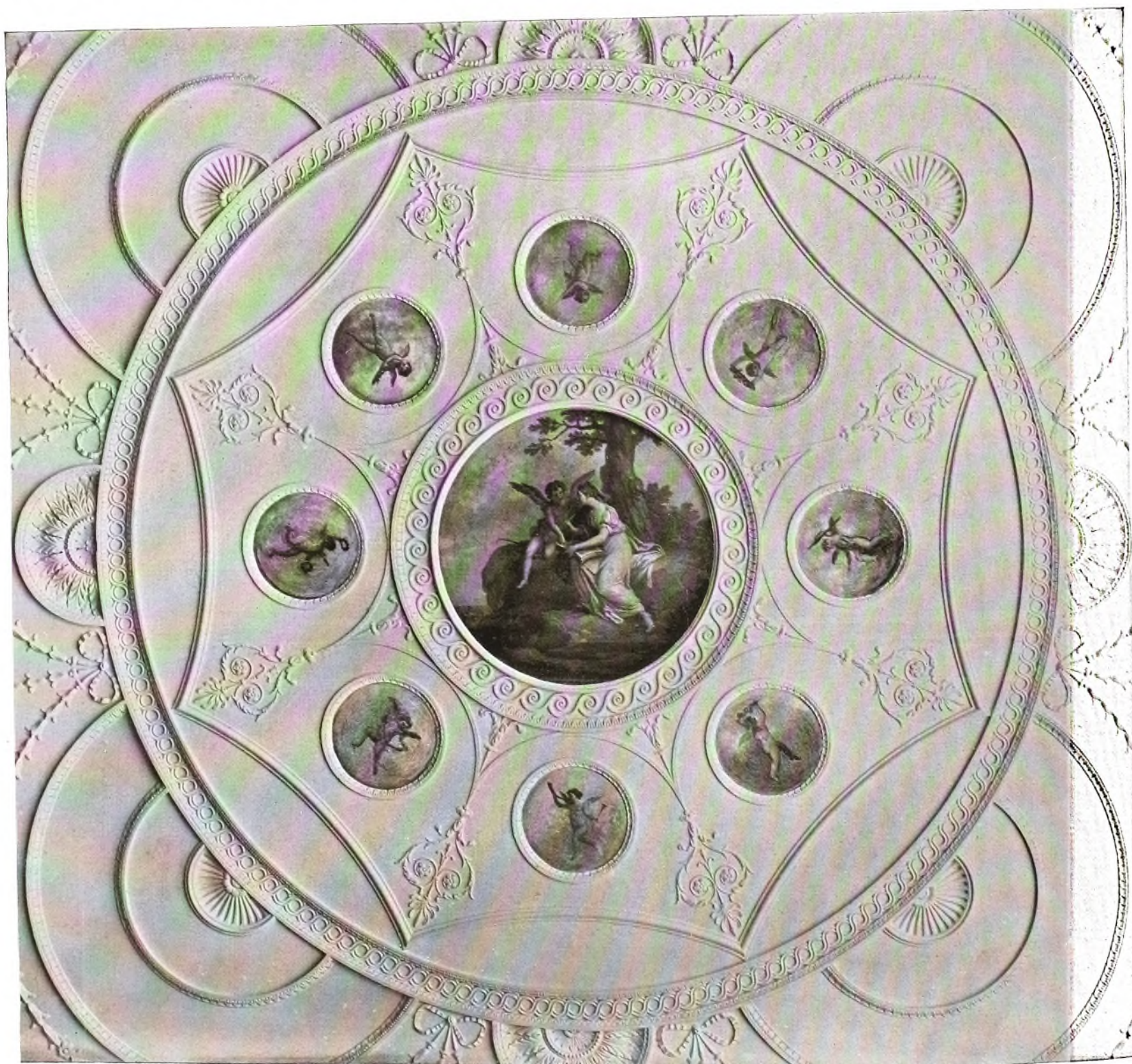
The Celestial Bed figured at £100 per night, the Magnoelectric at £50, the Elixir of Light £100, and the Earth Bath at £1 1s.

A skit on these proceedings amused London at the Haymarket Theatre, entitled "The Genius of Nonsense," where John

Bannister, in the part of the Emperor of Quacks, mimicked Graham, with a caricature of his satin sofa with the glass legs, and of the two porters with their long, tawdry great-coats and immense gold-laced cocked-hats. With this the actor combined a copy of the doctor's sliding walk and bobbing bows.

Graham left the Adelphi in May 1781, moving to Schomberg House in Pall Mall, where Gainsborough was a famous resident. He was sold up in 1782, and eventually died in confinement as a lunatic, in Edinburgh, in 1794. Southey, who saw him, has described him as a half-knave, half-enthusiast.

An amusing encounter between Graham and the young Reynolds, sons of a well-known solicitor who was agent for Lord Chatham in the country and for Wilkes in town, is recorded in the life and times of Frederick Reynolds, published in 1826. The Reynolds family had moved westwards from Salisbury Square, Fleet Street, to a house in John Street in the then unfinished Adelphi. Frederick, born in 1764, the



DETAIL OF DRAWING-ROOM CEILING, NO. 3 ADELPHI TERRACE.

youngest of four boys, was sent to Westminster, and returning home to the Adelphi for the holidays at the end of 1771 records: "With the Adelphi I was delighted. The Thames, the wherries and the boating were all novelties to me. Day after day I ran over the unfinished buildings, in John Street, incapable of fatigue, deeming myself a man of business and bustle: now stopping with the workmen to chop wood and my fingers, and then running to chatter in the technical terms of carpentry to Terence the foreman, who answered all my foolish enquiries with incessant good humour. I was scarcely ever so happy as in his company." Recording that Terence was foreman to the Adams who built the Adelphi, he tells us that his father's house was opposite to the back of those of Garrick and Graham. Enjoying a gratis view of the doctor's performance the young Reynolds enlivened the proceedings after the manner of boys with paper pellets, drawing from the irate medico the following letter of protest:—

"His spectators were compelled to the positive detriment of their systems to close the windows on the hottest days, lest a paper pellet with a pin in its end be conveyed to the eye. Beware or you shall hear more from a

TERRACE OBSERVER."

The youthful tormentors' smart reply to their victims was:—

"DEAR DOCTOR,

'Tis not true that our pellets are charged with a pin,

But supposing they are, pray where is the sin?

Grant we put out your eye. Well, you put it in.

Yours,

A JOHN STREET OBSERVER."

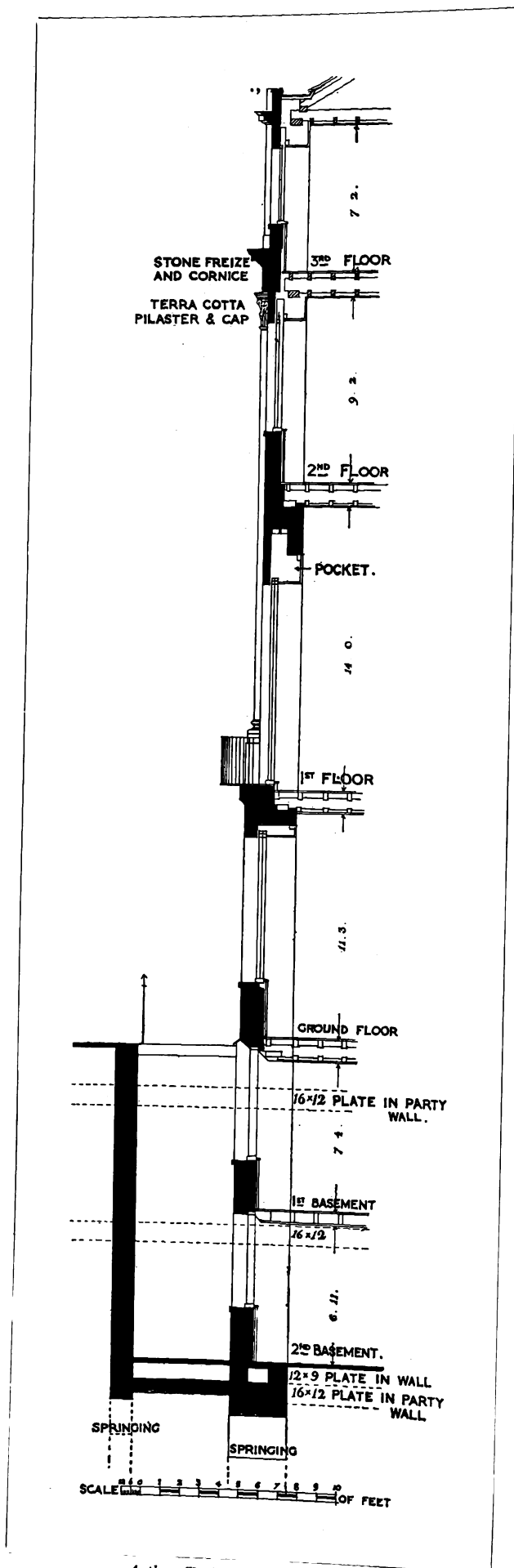
The Reynolds continued to reside in John Street until 1782, when, by the neglect of his legal practice, and through the failure of Sayre the banker, the father had to fly to Spa. Frederick eventually became a writer of comedies successful in their day, and his memoirs, published in 1826, are dedicated to George IV, who, as Prince of Wales, was patron of his first comedy.

The well-known building of the Royal Society of Arts was erected for them by the Adams in 1772-4.

Of the so-called Toplady Chapel, which it is so often asserted that Adam erected for the popular divine, it may be said that whatever ideas Toplady had of erecting a chapel in the Adelphi he is said to have abandoned them for a lease of a chapel still existing, though half pulled down, in Orange Street at the back of the National Gallery. His early death put an end to any further step. It seems probable that the idea of erecting a church on the estate was entertained by the Adams, as, besides the Toplady drawings, there is a half-completed set of drawings for "A Church in Durham Yard," in the Soane Collection. The façade designed for this is an Adam version of a temple façade as rich as a Roman triumphal arch. The chapel actually built in the Adelphi was for an independent body of Dissenters, but later it was absorbed into Coutts's Bank. The bank grew and expanded over this part of the Adelphi site, and the last survivor of the brothers, William Adam, erected the existing bridge across William Street, by Act of Parliament, as late as 1799. This is almost the only work to be definitely assigned to William, who is regarded as having been the financial manager of the Adam enterprises.

"The Adelphi New Tavern and Coffee House," at the corner of John and Adam Street, was known as Osborne's, and then became the Adelphi Hotel. The tavern was opened in October 1777, "being completely fitted up in the most elegant and convenient manner for the entertainment of noblemen and gentlemen." Edward Gibbon writes from there to his great

friend Lord Sheffield on 8 August 1787, announcing his arrival from Lausanne with part of the immortal "Decline and Fall," then ready to be published. Isaac D'Israeli, author of the "Curiosities of Literature," stayed there on his return



Arthur T. Bolton, F.S.A.: Copyright Reserved

SECTION THROUGH FRONT WALL OF ADELPHI TERRACE.
From a survey made October 1872 prior to alterations by Messrs. Scurry & Wright.

in 1802 after his wedding tour, but had left before the birth of Benjamin, afterwards Lord Beaconsfield.

Of other celebrities associated with the Adelphi we may note that Thomas Hill (1760-1840), the original of Paul Pry, resided on the second floor of No. 1 James Street; Thomas Hood (the poet) had chambers at No. 2 Robert Street; and Thomas Rowlandson (the caricaturist) found lodgings in a garret on the estate. Dickens, who in early life was driven to haunt the Adelphi arches, conducts Pickwick's friend Wardle and his family to Osborne's Hotel, and sends off Micawber to the Colonies from the tumbledown "Fox under the Hill" public-house at the foot of Ivy Lane; while, among moderns, Thomas Hardy, O.M. (born 1840), was at No. 8 in the Terrace from 1863 till 1867, when working at architecture under Sir Arthur Blomfield.

(To be concluded.)

AN ESTIMATE OF GERMAN ARCHITECTURE.

WE have received the following from Mr. H. S. Goodhart-Rendel (now serving with the Forces):—

"The most interesting account of German War Memorials in THE ARCHITECTURAL REVIEW for November tempts me as a text for one or two reflections upon German architecture. It used to be the fashion to think the late Romanesque churches of Cologne and the Rhine very fine things, and Blore not only copied German Classic work in his (rather fine) façade to Buckingham Palace—now no more—but also built some cheap churches a long way after this Romanesque model, with the general approval of contemporary critics. Now taste has changed—and, as I believe, improved—and Fergusson's eulogies of Schwartz-Rheindorf, St. Gereon, and the rest, rouse no echoes. I do not think that the verdict of to-day will be favourable to the German Romanesque achievement.

"Now, what about German mediæval doings? Cologne has might, but little right; a third rhyme is height, and a lofty church is bound to be impressive. If Milan is German, then there is sheer gain for the Teutonic cause. I often wonder if the inside of that marvellous cathedral is not the *chef d'œuvre* of the Middle Ages. But is it German? It is much more Italian than critics generally will admit, and I think the outside alone can be given to the Boche, and that only in parts. Ulm, Freiburg, and others of the type, they may have and welcome; for all that is good in these is plainly Latin, and that is not very much. The chief contributions to the Gothic styles made by Germans were, I think—(i) the traceried spire; (ii) the complication of geometric traceries; (iii) the development of interpenetrating mouldings; (iv) the introduction of forms in vaulting that prejudice the security of the structure; (v) the exaggeration of the quality of height in minor features; (vi) the invention of the hock-bottle outline in steeples (i.e., the suppression of the natural division between tower and spire); and (vii) the infinite repetition of cast ornaments in brickwork. All these contributions we can do without.

"Of the Renaissance in Germany it is delicate work to speak in England. Our precious Elizabethan ornament is pure German, even as its immediate prototype in the Low Countries was pure German. I think that we can do without that, too, though to many people it has a sentimental charm. Anyhow, ours is as good—or as bad—as theirs.

"Fischer and his school correspond, I suppose, with Wren and his school. Neither have any great interest outside their own country.

"The Viennese Baroque is really pleasing in so far as it approaches the style of Bernini and Castellamonte. Un-

doubtedly the combination of a riot of curved forms with a steep angular roof was invented by the Austrians in forms different from that of the French school, and it was an invention of value.

"Neither Klenze nor Schinkel in later days was as great as their Latinized brother Hittorff—about as much a German, this last, as the great Gluck in music. The Schinkel school showed much original thought, but their designs are terribly tight—Wilkins, not Cockerell. I have never seen as good a German Classic building outside Paris as the Gare du Nord. The really free Classic of Garnier and Cockerell, Germans never achieved.

"In modern times I find Bruno Schmitz a little better than does your critic. The Coblenz monument seems to me a great though a repellent work. Hoffman of Berlin is, or was, really a first-rate man—probably the first German architect of sound taste since the dull old Herr Statz (the Gilbert Scott of their Gothic Revival), and besides this a genius. The Behrensens and Wagners, once lauded in the pages of the "Studio," do not count more than the New Art specialists of our own yester-year; probably they did some good. Neither of the mechanical "new movements" in Germany and England had the vigour and resource of the French Art Nouveau school, which last has left a permanent impress on modern architecture.

"Well, now, what does all this amount to? That the Germans have originated nothing good; but that they have a remarkable energy in developing good things into bad. In every one of the phases that I have mentioned they were working away from a foreign model of merit into something new, national, and unpleasing. Such things as broken curves, cumbersome proportions, exaggerated ornaments, they seem to regard not with indifference but with covetousness. Suddenly they are commanded to eschew foreign models and to develop the bad that is in them into something more subtly and nationally bad. And it comes out not worse, but better! If the progress witnessed by the appearance of the Coblenz monument twenty-four years after the Königs Platz column had been maintained they might, if they had existed for another century, have held their heads up with the artists of the rest of the world. This, pray God, is not to be essayed by them. Their design must learn gentler manners to fit a broken and chastened people. The energy of development spoken of already, if harnessed to the service of art-loving nations, may prove just the sort of slave-labour that is needed to revitalize modern art. For this we may hope."

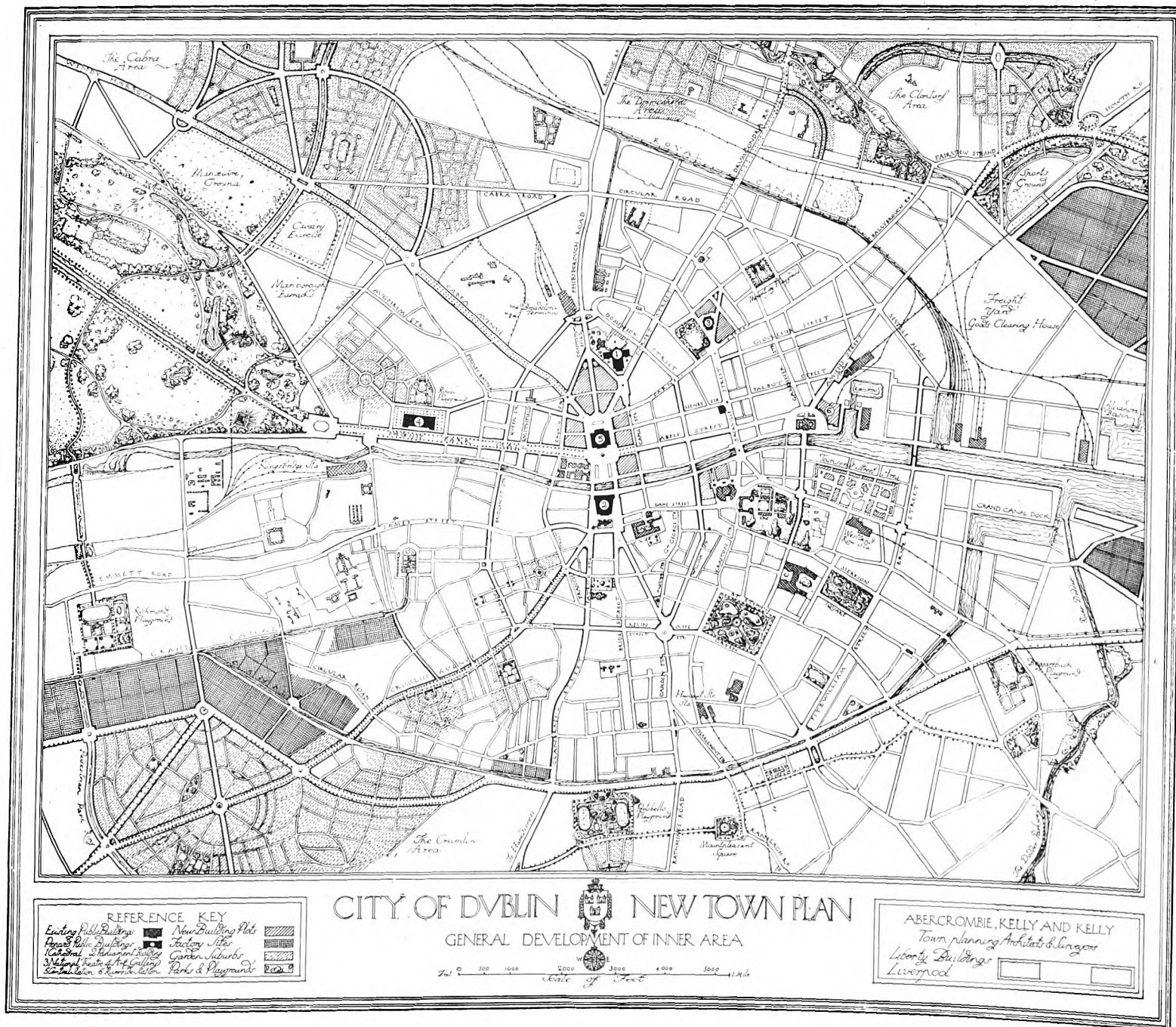
To this brilliant and incisive estimate of the German achievement in architecture we would add but one comment—which is, to disavow utterly that there is anything good in such a really dreadful thing as the War monument of modern Germany, as illustrated in its most abhorrent degree by the memorial at Leipzig. Admittedly this "mastodon of masonry" is arresting by reason of its crushing sense of power, just as one's attention might be arrested by some uncouth human monster, but such a quality in an architectural conception is the most elemental and most barbarous; and in this connexion we cannot but repeat the main point in our article on German War Memorials—that Germany, severed since 1870 from the purifying influence of France, has become an outcast in matters where Art is concerned. Left to her own resources and her own monstrous creed that strength—brutal strength, if need be—is the sublimest quality of life, she has evolved a distinctly modern type of architecture, a crude, affrighting architecture, in which we look in vain for those refinements which have characterized the best work of the great ages of mankind.

A NEW TOWN PLAN FOR DUBLIN.

THE Marquess of Aberdeen, when Lord Lieutenant of Ireland, instituted a competition for a new plan for Dublin, concerned more especially with the rehousing of tenement dwellers on the outskirts of the city. The assessors appointed to adjudicate the competition were a Scotsman (Professor Geddes, of Edinburgh), an Irishman (Mr. C. J. MacCarthy, City Architect of Dublin), and an American (Dr. John Nolen, landscape architect, of Cambridge, Mass.), and after a long interval their award was eventually announced in August last; the first prize (£500) being allocated to the design by Professor Patrick Abercrombie, of the Department of Civic Design in the University of Liverpool, and Messrs. Sydney A. and Arthur J. Kelly, surveyors, of Liverpool. Since the date of the competition the Irish Rebellion has intervened, and the destruction in the Sackville Street area which was wrought by that unhappy outbreak has shifted attention from the outskirts to the centre of the city, where a large rebuilding scheme must be carried out. It is of much interest, therefore, to study the accompanying illustration showing the inner area of the premiated competition design, and in connexion with it may be given the following extracts from the architect's report.

"Dublin to-day presents a similar spectacle to Paris prior to the operations of Napoleon III and Haussmann; it is a city of magnificent possibilities containing features of the first order, but loosely correlated and often marred by the juxtaposition of incongruities and squalor. As at Paris, central areas which should be of first-rate commercial importance are occupied by slums, and streets of noble architectural dignity are tenement-ridden. But, more fortunate than Paris, Dublin is to be remodelled during a period of greater town-planning enlightenment, when architectural effect and traffic conveniences are not alone regarded as the chief essentials. Hygienic housing and adequate park provision, those two aspects neglected by Haussmann, are now given their proper place, and these four elements will compose a city that is worthy to be the capital of a modern country.

"The two salient features, other than immediate requirements, of the town plan as proposed, are a new city centre for the street net and an extensive scheme for reclamation of flats from Dublin Bay. With reference to the former, the Nelson pillar in Sackville Street is in the plan no longer the hub of the tram system; it indeed falls outside the utilitarian traffic web and drops into its right place as a monumental Avenue de



l'Opéra. The new centre on the north bank near the Four Courts and on the south near Christchurch determines itself naturally as the objective, at present thwarted, of the greater number of radial roads. The centre of the road system is also the centre of the railway system. The general effect of this rearrangement and focusing of communications will be to restore to the north bank an equal importance with the south. One might recommend that, as at Paris, the south bank contains the legislature and seats of learning, the Dublin that is capital of Ireland, so the north bank is to develop as the prosperous business and commercial town; it has also the new Roman Catholic cathedral and the group of cultural buildings at the top of Sackville Street to leaven its pursuit of money-making.

"The treatment of the Liffey and its quays is one that requires a clear understanding of the commercial situation before attempting to deal with it; the conclusion arrived at is that above the Customs House it is not primarily a commercial stream. The general scheme of water carriage for Dublin consists of a navigable river for ocean-going vessels as far as the Customs House, with a north and south canal extending from this section to carry on the barge traffic inland, each being furnished with a subsidiary basin towards the western end of the town for the distributing of water-borne goods, for consumption in the town itself; these canal-basins should serve the two-fold object of distributing coal, which is brought in from the sea, and peat, which comes from inland. No system could be devised better than this already in existence, which only needs slight improvement at the distribution basins and docks.

"This arrangement being recognized, it is useless and undesirable to make schemes for the better commercialization, by means of lower level quays, of the banks of the Liffey above the Customs House. They should be treated frankly decoratively.

"A thorough study has been made of the existing radial roads, which, it may be remarked, are far above the average of other towns of similar size and whose chief defect is the lack of an objective at the centre; every effort has been made to concentrate their termini on a central place in order that a simple tram and traffic system may result.

"It will be noted that Sackville Street is no longer the focus of the tram system, which has been transferred to a more suitable position; a single service alone is now taken down it; at the same time it is fully supplied by no fewer than five routes, which traverse it. Capel Street is entirely freed of trams, as its narrowness and the fact that it forms the connecting link between City Hall and cathedral renders it desirable to be freed from this type of traffic."

The report makes a recommendation for the erection of a power citadel, where the raw material of energy which enters the harbour would be converted into motive force for the industrial activities of the whole community. "This is the only reasonable and modern way of dealing with the power problem. Why pay for carting the coal inland and distributing it to every factory when one single operation can convert it near where it enters the city? Again, though many chimneys create a dismal effect, there is a grandeur about a single gigantic shaft with its plume of smoke curling from the brazier-shaped summit. The building adumbrated in the study is confessedly of huge size, the tower being 600 ft. high, and accommodation provided for ranges of workshops and machinery plant. Architecturally its effect at the entrance of the harbour and as the centre point of the reclaimed Dublin Bay would be magnificent."

THE CLIENT, THE ARCHITECT, AND THE HOUSE.

IN unearthing the first architectural journal ever published in this country, "The Architectural Magazine," which J. C. Loudon issued from 1834 to 1838, "Ubique," in "The Architects' and Builders' Journal," shows by some interesting extracts how many deficiencies which we are apt to regard as peculiar to our own times are really nothing but persistent survivals from the past. The client's complaint about the cost of his house is a case in point. A writer in "The Architectural Magazine" cites the "disgraceful practice" of some architects in deceiving their employers in making "very pretty and attractive drawings, and reporting that the expense of carrying these into execution will be about half or two-thirds of what it actually turns out to be." But the writer has a remedy. He says: "To overcome this evil I would advise the parties intending to build to contract with the architect for his commission as well as with the builder for his work. This might be done in the following manner: If the architect reports that the building will amount to £2,000, his commission should be fixed at £100; and if the work exceed five per cent. beyond his report, it should be arranged that there should be a deduction from his commission of five per cent. on the excess of the amount beyond the original estimate. Thus, if the original estimate were £2,000, and the actual cost £2,500, the commission of the architect, instead of being £125, as it would be by the present custom, would be only £75." This, says "Ubique," is not put forward as commendable to-day, but the very latest of all practices—necessarily an American practice—has a family likeness to it. "The idea is primarily to protect the client, but the architect and the builder are equally concerned in it. It works out thuswise: The architect and the builder, instead of being separate, and sometimes mutually suspicious (so that a policeman, in the person of clerk of works, needs to be appointed by the architect to look after his own and his client's interests), become one indivisible, a harmonious pair. The client arrives and wants to spend £2,000, and no more, on a house. The architect interviews him, gets to know precisely what sort of a house he wants, and in due course prepares a design. Next the builder is introduced upon the scene, and an exact estimate is worked out. The client is shown the design and told that his house will cost not more than £2,000. He approves the design—not verbally, but in writing, and at different stages he is required to approve everything else in writing. The house is built and the architect takes 5 per cent. of the total and the builder 10 per cent. on the cost of materials and labour. If £2,000 is exceeded, so much the worse for the architect and the builder, who are supposed to know their business and to be able beforehand to estimate exactly. If, however, there is a saving of £100, the client pockets this balance, while the architect and the builder receive their 5 and 10 per cent. respectively on £1,900. In brief, payment is at an agreed rate of commission on expenditure with a fixed maximum for the client. The architect and the builder have no interest in exceeding the cost, for the simple reason that they will not get paid for the extra, while the client knows definitely beforehand that his house is going to cost him not more than £2,000; provided, of course—and this is one of two very important provisos—that he does not give signed instructions for any alterations or additions, and also that nothing occurs during the carrying out of the work which involves extra cost through no possible fault on the part of either the architect or the builder: such as the discovery, while the foundations were being dug, of a wholly unsuspected stratum of mud. I have

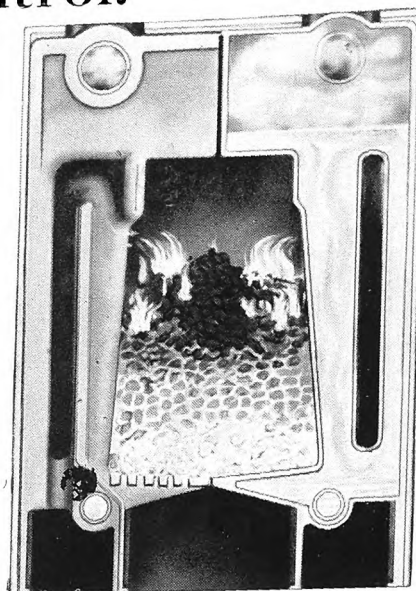
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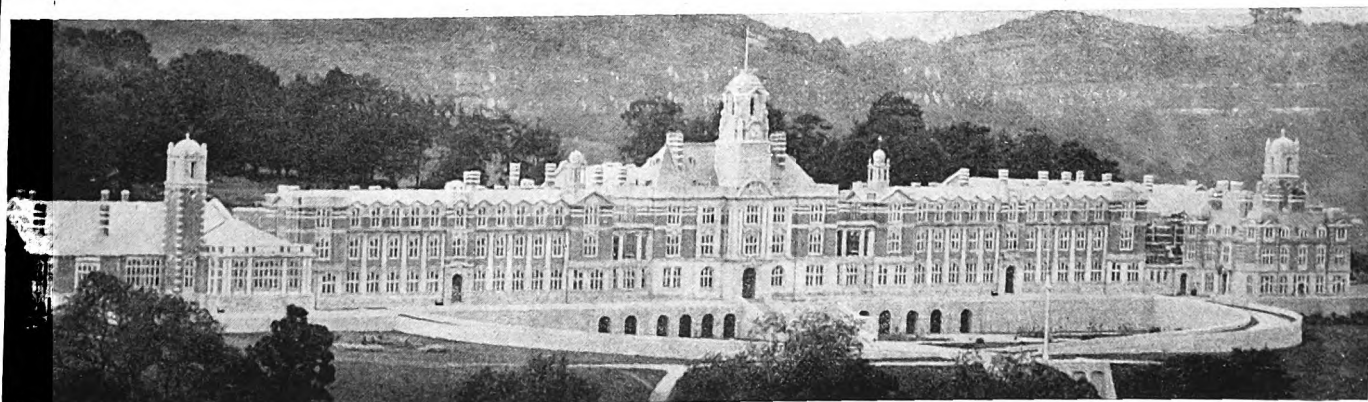
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not seen an actual specimen of these new conditions of contract, but it is obvious that in certain contingencies they must protect the architect and the builder; otherwise it is all plain sailing. The client has his house for £2,000 and lives happily ever afterwards, and the architect and the builder each receive what they expected to receive, and enjoy the contentment of conscience expressed in the maxim, that 'virtue hath its own reward.'

NEW BOOKS.

Mr. Muirhead Bone's War Drawings.

EACH of the great nations at war has sent the artist to the Front. In our own case the artist selected is Mr. Muirhead Bone, who for many months has been engaged in making a series of drawings on the Western Front for permanent record in the British Museum. The War Office have made arrangements for the publication of these drawings in ten monthly parts, each part containing twenty drawings. The first part, dated December 1916, is now before us, but before referring to it in detail we should like to make a few prefatory remarks on the general character of Mr. Muirhead Bone's art. Long ago this found representation in *THE ARCHITECTURAL REVIEW* in the form of a series of London drawings. Mr. Bone discovered an artistic charm in subjects which were not generally supposed to possess any artistic charm—gantries, scaffoldings, excavations, demolitions—in which respect Mr. Bone, like Mr. Joseph Pennell also, is an essentially modern artist. At the same time he has a keen sympathy with the past, and thus is able to interpret the spirit of an old-world village with the same felicity as he shows us the mechanical activities of the present. In point of technique he is superb, and he possesses the ability to draw architecture with architectural precision, while avoiding all sense of harshness. His place is in the very forefront of artists of our own time, and it is a national good-fortune that his services have been secured by the War Office for recording in the form of fine drawings his impressions of events and effects in France and Flanders.

The drawings in the first part of "The Western Front" are by no means purely architectural, but record the daily life of our Army in action and at rest—our men disembarking from a transport or passing, wounded, into a base station; guns in hospital; the night picket; Red Cross barges on the Somme; the "tank" grimly alive. "It is hoped that Mr. Muirhead Bone's drawings will give a new insight into the spirit in which the battle of freedom is being fought. An artist does not merely draw ruined churches and houses, guards and lorries, doctors and wounded men. It is for him to make us see something more than we do, even when we see all these with our own eyes—to make visible by his art the staunchness and patience, the faithful absorption in the next duty, the humour and human decency and good nature—all the strains of character and emotion that go to make up the temper of Britain at War."

Mr. Muirhead Bone has accomplished his task with brilliance, and every one who can appreciate a record presented with consummate artistry will be sure to make a point of securing all the parts of this fine work. The drawings are splendidly produced; the publishers are indeed to be congratulated on the technical excellence of the illustrations. Field-Marshal Haig himself has written a preface, and there are short, suggestive notes facing each drawing. The drawings themselves are to be exhibited in a London gallery this month

on behalf of the British Red Cross Fund, to which fund also the proceeds from "The Western Front" will go.

"The Western Front." Drawings by Muirhead Bone. Published by authority of the War Office from the offices of "Country Life," Ltd., 20 Tavistock Street, Covent Garden, W.C. Price 2s. net each part. 12½ in. by 9½ in.

Records of Belgium.

UNTIL the Germans are driven out of Belgium, the ultimate fate of historic buildings in that ravaged land cannot be determined; but we know enough of what has already happened to mourn over the wanton destruction of heritages of the past which can never be replaced, and there arises within us a fear that what now remains unscathed may yet suffer the fiery blast of War, leaving ruin and desolation where for centuries some fine old building had stood. It is the existence of these feelings that gives such melancholy interest to the Belgium that was, as envisaged in the halls of its civic guilds, its towering churches, its pleasant little groups of houses in town or village. Several publications since the War have connoted the existence of such sentiments, and to the list must now be added two more—Mr. Harrison Townsend's beautiful book, and a new portfolio embodying, on a smaller scale, the photographic plates in Van Ysendyck's great volumes and Sluyterman's interiors of Old Belgium.

Mr. Harrison Townsend's volume is illustrated from the lithographs and water-colours which were produced by Samuel Prout, Thomas Shotter Boys, Clarkson Stanfield, John Coney, and other artists of the nineteenth century who worked at a time when the Continental tour was being popularized and people were ready to pay a few guineas for an artist's record of the lands they had just visited. None of these drawings are of the highest merit, but they undoubtedly have an alluring pictorial value, and the many reproductions of them in the volume before us, especially those in colour—which are quite delightful—possess a peculiar charm and interest at the present time. The volume covers some portions of France as well as Belgium—Arras, Abbeville, Amiens, Rouen, finding representation as well as Antwerp, Bruges, Ghent, Louvain, Namur, and other Belgian towns. In all, there are fifty plates, each accompanied by a short description, in which the essential facts are recorded in a most readable manner, and some enlightening comparative criticism is added to enliven the whole. The plates are most admirably produced, and the printing of the letterpress in fine large type, with head-lines and initials in red, makes the book immediately captivating to the eye, and lastingly agreeable after one has studied it closely.

In "La Belgique Monumentale" the interest is all in the hundred plates, which include the most noteworthy buildings in Belgium, among them being many that were totally destroyed by the Germans when they overran the country. The plates are well produced and show both exterior and interior work, civic, ecclesiastical, and domestic. The works from which they have been selected are beyond the purse of many, and it is with the idea of bringing their most valuable contents within the reach of the average purchaser that this new portfolio has been issued.

"Beautiful Buildings in France and Belgium": reproductions in colour and monochrome from rare old prints and drawings by and after Prout, Boys, Coney, W. Callow, David Roberts, C. Wild, and others, with descriptive notes by C. Harrison Townsend, F.R.I.B.A. London: T. Fisher Unwin, Ltd., Adelphi Terrace. 10 in. by 7½ in. Price 15s. 6d. net. 210 pages, 50 plates.

"La Belgique Monumentale." The Hague: Martinus Nijhoff. 13 in. by 10 in. 100 plates in collotype. Price 15 guilders (about 25s.).

Port Sunlight.

PORT SUNLIGHT has always the interest of having been the first attempt in this country to provide a village of pleasant homes for the workers engaged in a large manufacturing concern, and to Sir William Lever belongs the credit for taking the initiative in this direction, setting an example which has been followed by others. No one who has been to Port Sunlight or to Bournville can fail to be impressed with the contrast between these places and the conglomeration of dispiriting houses which industrialism has brought, blindly, into existence in all parts of the kingdom, and if there is one fact arising out of the present War which is plain, it is that the old conditions will have to be entirely altered in the future, for the workers will insist upon a decent system of housing in association with the factories and workshops in which they spend the best part of their lives. At Port Sunlight, of course, exceptional conditions prevailed, and we cannot expect to see counterparts of it, on the same scale, springing up in every industrial centre, in many of which the work is much more grimy and unattractive than is the work of soap-making or cocoa manufacture; but all the indications point to a new state of conditions being enforced in respect of housing, and it is in view of that fact that we may turn profitably to the present book, wherein Mr. Raffles Davison, by description and illustration, gives us an excellent impression of Sir William Lever's model village. The book is illustrated by a large number of sketches by the author, as well as by photographs of representative houses. A few plans are also included, and among the plates are two bird's-eye views showing the general lay-out of Port Sunlight.

"Port Sunlight: A Record of its Artistic and Pictorial Aspect." By T. Raffles Davison, Hon. A.R.I.B.A. London: B. T. Batsford, Ltd., 94 High Holborn. 10 in. by 7½ in. Price 5s. net. 36 pages, 33 plates, with numerous text illustrations.

Photographic Surveys.

It is only within recent years that the value of the photographic survey has been properly appreciated, and even now but a fraction has been done of what might be done. In a few counties, such as Middlesex, Surrey, Norfolk, Warwickshire, Worcestershire, photographic surveys have been brought into being by private enthusiasm, but these only cover a small part of our country. The Royal Commission on Historical Monuments has its task in hand, of course, but the labour of many years has resulted so far in the publication of two volumes dealing with portions of a single county, and at this rate of progress in the national survey most of the present generation will be dead before the Royal Commission gets half-way through its work. In the meantime it is imperative that others should follow the lead of that excellent Committee for the Survey of the Memorials of Greater London which has had constant representation in past issues of this REVIEW. It would be splendid if in every county a systematic photographic survey were undertaken, not only as a matter of interest to people of the present day, but also as a record for those who follow us; for not a year passes without the sweeping away of some old building of architectural interest, and in nine cases out of ten there is no permanent record of it. What, for instance, would we not give for a series of photographs of Nonsuch—assuming photography had been known in Great Harry's time? Our counties are not bristling with Nonsuches, but each and all contain buildings of local and national interest, and we can only hope that the advent of this book will prompt

others to take up the good work that is waiting to be done. The authors give detailed particulars of all that has been already accomplished, and supply the fullest possible information, with numerous illustrations, concerning the different ways in which survey photographs may be taken, collated, indexed, and kept for immediate reference. It is the only book of its kind, and therefore has all the claims of a pioneer work.

"The Camera as Historian." By H. D. Gower, L. Stanley Jast, and W. W. Topley. London: Sampson Low, Marston & Co., Ltd., 100 Southwark Street, S.E. Price 6s. net. 8 in. by 5½ in. 260 pages, 74 illustrations.

Byzantine Art in Greece.

"IN the Classic land of Greece, replete with the memorials of the days of its glorious youth, whatever relics there be left of its Middle Age possess a peculiar attraction for the thoughtful traveller. It may be the curious juxtaposition of pagan and Christian, of Classic and medieval, which causes this fascination—as when one sees painted upon the inner walls of the Parthenon a group of haloed saints, the faint and well-nigh vanished frescoes which recall the days when the Temple of Athene became the Church of the Mother of God—or as when one finds built into the walls of the Small Cathedral of Athens a slab whereon is carved a pair of wrestlers, and a temple frieze depicting pagan festivals. It may be simply that the mediæval is unlooked for and almost unexpected in a land which we have been accustomed to think of too exclusively in connexion with classical themes." Hence the interest attaching to the church of Kaisariani in Attica, a typical specimen of the Byzantine style of architecture which flourished in Greece in the tenth, or possibly the eleventh, century. The chief features of the churches of this period were, externally, a cupola resting on a polygonal drum, and, internally, a Greek cross plan enclosed within a square fabric, richly frescoed, with barrel vaulting carried down on to four columns in the centre of the space. In the booklet before us the author gives a detailed account of the general character of Byzantine church architecture in Greece, and of the church of Kaisariani in particular, and as an off-shoot from the customary type of architectural history it possesses a fresh interest.

"The Church of Kaisariani in Attica: its History, Architecture, and Mural Paintings." By the Rev. J. Arnott Hamilton, M.A. Aberdeen: W. Jolly & Sons. Price 1s. 11½ in. by 9 in. 28 pages, 5 illustrations.

The Portrait Studio.

THIS is only a sixpenny booklet, but it contains the essential particulars for planning and fitting up a studio for photographic portraiture, and every architect who has occasion to design such a studio should not fail to get it. The different types of studio are discussed in detail—ridge-roof, lean-to, single slant, vertical light, and top light—and then follow practical notes on the control of lighting by means of blinds and curtains, reflectors, etc., with succeeding notes on lenses, and a bibliography of books on the studio. We have not space to deal with many of the interesting points that are raised, more particularly in regard to lighting, but we cannot bring the briefest notice to a close without a very warm recommendation of the invaluable information which this booklet imparts.

"The Portrait Studio." By "Practicus." London: Henry Greenwood & Co., Ltd., 24 Wellington Street, Strand, W.C. Price 6d. net. 7 in. by 5 in. 40 pages.



Plate I.

THE GUILD-HALL, THAXTED, ESSEX.

February 1917.

AN UNSPOILED ENGLISH VILLAGE: THAXTED, ESSEX.

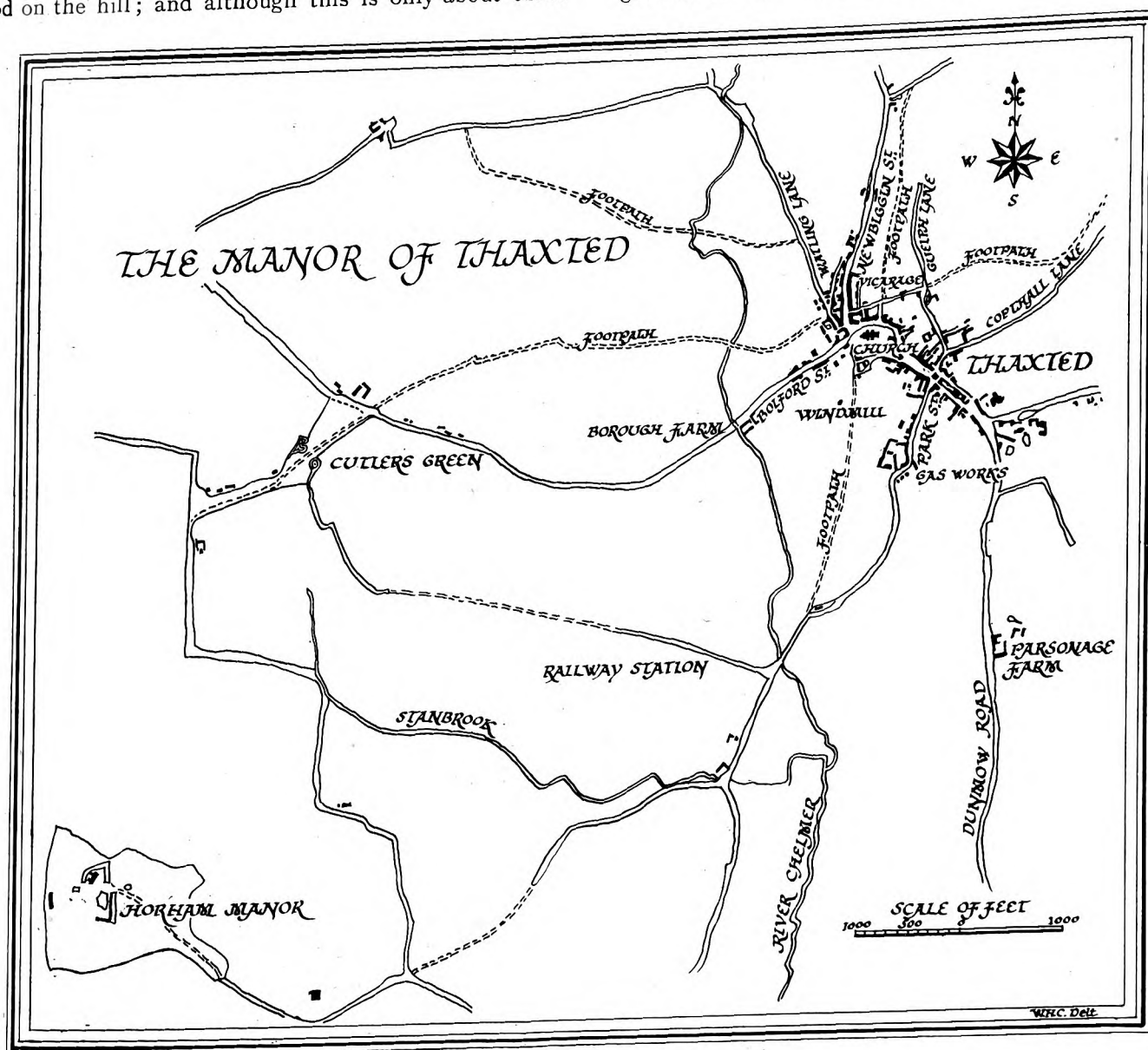
By W. H. COWLISHAW.

THAXTED is one of the few villages in England in which one may read history from the earliest times. There we have the two fundamental signs of temporal and spiritual wealth—a windmill and a church. Beneath the shadow of these signs many generations have grown up, flourished, and passed away since the days when the Manor of Thaxted belonged to Eluric the Saxon Thane. In the time of Edward the Confessor the church was annexed to the College of Clare in Suffolk. Each successive generation has left behind something of its achievement.

From time immemorial a windmill and a church seem to have stood on the hill; and although this is only about three

growth, clear on the face of it, belongs entirely to the current necessities, expressing the Adam-like wrestling with the soil or the elements, and yet clothed withal in a seemly and pleasant guise. The other is fungus-like, dumped down anywhere, with at best a factory as a nucleus, producing something entirely alien to the soil and district, around which the habitations of the workers accumulate on a preconceived plan, irregular and self-consciously picturesque, or what is better, formally and frankly planned as an intellectual exercise.

It is worse than useless to attempt to imitate the age-long growth of these ancient places, which have come down to



hundred feet above sea level, they are, nevertheless, quite prominent in the undulating country around.

Since Eluric's time the many roads approaching the place have been made, excepting the Roman one from Dunmow to Martlow. The peculiar twists and turns in their course point to obstructions avoided, and not in the least to any preconceived idea of picturesqueness. These roads are the channels through which the life-blood of the place has always flowed. They are as organic as the windings of a river or the spreading branches of a tree.

There is a subtle and scarcely recognized difference between a village and the modern garden city. The one, of slow

growth, clear on the face of it, belongs entirely to the current necessities, expressing the Adam-like wrestling with the soil or the elements, and yet clothed withal in a seemly and pleasant guise. The other is fungus-like, dumped down anywhere, with at best a factory as a nucleus, producing something entirely alien to the soil and district, around which the habitations of the workers accumulate on a preconceived plan, irregular and self-consciously picturesque, or what is better, formally and frankly planned as an intellectual exercise. It is worse than useless to attempt to imitate the age-long growth of these ancient places, which have come down to us as precious heirlooms, and should be preserved for the benefit of future generations as a national heritage. The greatest effort should be made by the Government to secure such villages from further destruction by public or private owners. Nothing in the way of alterations or additions should be allowed without the consent of a competent authority. It should be made known widely that these villages are as valuable a national asset as the pictures and other works of art preserved in our galleries and museums—in fact, more valuable, because they stand in situ and point to a time when England was self-supporting, a time that we can only wish was a fact in 1917.

The problem that will have to be faced in the near future is how to preserve these villages and yet utilize them to the fullest extent for a modern population who have moved out on to the land. The agriculturist with his steam, petrol, or electric ploughs and reaping machines will not only need new buildings, but in these out-of-the-way places he will require all the attractions of a town, as far as social life is concerned, because he will have more leisure at his command.

The resources of modern engineering and science will undoubtedly lighten the burden of agricultural toil, and this advantage should be shared by the nation as a whole. It should not be allowed to take the form of less labour on the land on account of the celerity with which the operations are done, working for long hours before dawn and after sunset; but more labour on the land, working fewer hours at a remuneration which would enable families to develop their best qualities.

In such circumstances, which may be comparatively easily attained (before the War they might have been attained

intellectually, but now they will be attained as one of the results of the great upheaval), there should be a natural conservation of the beauty of our ancient villages, a real appreciation of them, and a true instinct in carrying out any new works, however difficult, in harmony with the tradition which was broken by the advent of the commercial era in the mid-nineteenth century.

The War has disclosed the wealth of the country, disguised hitherto by acres and acres of squalid and unwholesome buildings, and the consequent low type of life. When we have carried out our War plans we should soon be in a position to sweep away this miasma.

Now let us consider Thaxted, which may persuade the reader that there is a *raison d'être* for the preamble.

By some curious aberration of mind the present railway station was built quite recently about one mile from the village. Why the Great Eastern Railway Company stopped short of carrying the line into the place is an incomprehensible mystery. It could surely never be accused of considering the æsthetics



THE BYPATH ENTRANCE THROUGH THE MILL FIELD.

of the situation; but so it is, and this good fortune must make us for ever grateful. According to information supplied by an inhabitant, the line was built for the principal purpose of reducing the cost of the haulage of coal from Dunmow, though, as a matter of fact, this advantage has never been realized.

The entrance to the village, if you leave the footpath to the windmill on one side, is by way of the road leading to Park Street. There is a sharp declivity down to the River Chelmer, enabling one to catch a glimpse of the windmill and the church that surmount the hill, surrounded by groups of quiet-looking, red-tiled buildings. The hillside sloping up to these buildings is corn-growing land with patches of gardens, orchards, and forest trees, interpenetrating and relieving the otherwise somewhat bare look of the landscape. At the side of the road on the right is another modern institution—the gas works. This again by some fortunate chance has been placed almost out of sight at the foot of the hill. In many ways this is a good example of the way in which necessary modern buildings should be treated in juxtaposition with ancient work. The

planning is good, devised to give the amount of gas required at the requisite pressure, and the whole of the buildings are inconspicuously placed. Having said this, one may add that such buildings should be well designed, plain and frankly expressing their purpose, which is perhaps more than can be said for the Thaxted Gas Works.

There is now a sharp turn in the street, disclosing a scene full of architectural interest. The sense of having passed from genuine country into the early days of the nineteenth-century building era, without having to wade through the usual squalid approaches now infesting our old towns, is most refreshing. It reminds one more of some French villages than anything else, and at Thaxted there is not only one approach unspoiled, but many—those via Bolford Street, Watling Lane, Newbiggin Street, Copthall Lane, and Mill End being equally noteworthy and delightful.

On the left of Park Street is a stone building, a barn, reminiscent of a much earlier period than the early part of the nineteenth century (see illustration on the next page). About the



A VIEW OF THE VILLAGE FROM THE DUNMOW ROAD.

middle of its height, built into the rubble and brick walls, are carved heads, suggestive of corbels, which may have belonged to a lower building with a thatched roof, in some way supporting the plate; or they may have been incorporated from the wreck of a tithe-barn in existence about the beginning of the fifteenth century. On the right is the Baptist Chapel, erected in 1882. This is a building of a very different type, of brick and stone or maybe stucco, Classic in conception, of a sober appearance, and quite a pleasant and unaffected piece of work. All along the street are houses showing through their present appearance the framework of earlier times. Dormers, gables, windows, and other items attract the attention, as in many instances they do not correspond with the general appearance.

Another sharp turn to the left brings one into Town Street, the principal street in the village. The Church and the Guild-hall dominate the scene, which for picturesqueness is

building was restored in 1911; that is to say, the nineteenth-century plasterwork was removed, disclosing the original framework. Possibly this was done on account of decaying timbers and plaster. For no other reason should the plaster have been removed, as it gave breadth to the design, and, judging from existing records, was quite pleasant to look upon.

It is difficult to ascertain whether this building took the place of an earlier Guild-hall or not. There are evidences of such a building having been in existence to the east of the present Vicarage.

This brings me to one of the most interesting historic periods of the village. It seems that it reached the zenith of its prosperity in the reign of Edward III, and that about that time the cutlers, who had been established there some time earlier, formed themselves into a Guild. It was they who may have built the first Guild-hall, although I must admit that I



PARK STREET.

rarely surpassed anywhere in England; and combined with this quality is a nobility of mould which satisfies the architectural mind. Reminiscences of France again become dominant, the reason being perhaps that there are many more unspoiled agricultural villages in France than there are in this country, rather than that there is any external suggestion of French influence.

On the right and left are houses mostly clothed in eighteenth or nineteenth-century garb, through which appear fifteenth, sixteenth, or seventeenth-century timber framings. On one of the houses are carved in rude fashion the arms of Edmund Mortimer, which fixes the date at about the first half of the fifteenth century. The Guild-hall and group of buildings adjoining were built in the reign of James I. The Guild-hall is now used for parish purposes, the old council-chamber as a reading-room, and the upper chamber for parish meetings. This

have been unable to find any evidence upon which to found such a theory.

Through the kindness of Mr. R. H. Browne, civic Cutler and Draper of London, I am able to relate that on visiting one of the cottages in the High Street he noticed several bottoms, as the cutlers call old or worn-out grindstones, and was told that these were the relics of the cutlery trade. He says, however, that the parish register, dating from 1538, is absolutely silent as to trade matters. One tradition is that there was a colony of armourers working here under the patronage of Edmund Mortimer, Earl of March, who died in 1381. Earlier than this it may have been a depot for the forging of implements of war, such as pikes, bills, and perhaps swords. When armour was falling into disuse the men engaged no doubt gradually took up the manufacture of cutlery, which in one or two respects would be akin to their old calling.

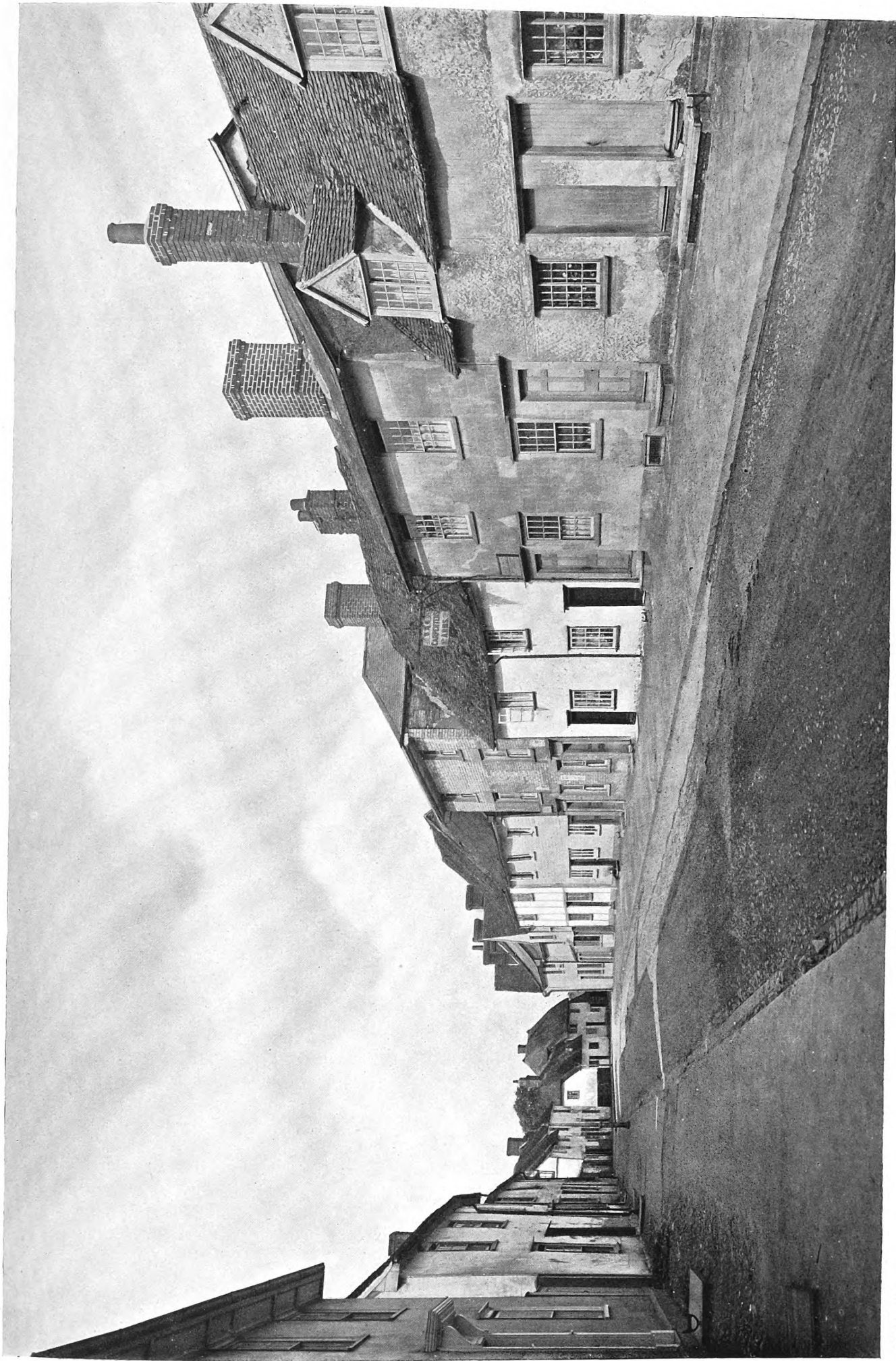


Plate II.

NEWBIGGIN STREET, THAXTED, ESSEX.

February 1917.

One of the principal and early notices of the town and its trades refers to one Thomas Adam, who went to London in the fourteenth century and established himself in the "Cutlery" in the Ward of Chepe. There were others who went to London to buy ivory and other things connected with the trade, which it seems the Cutlers Company bought in bulk and retailed to the trade; one man even bought a whole tooth, which was a fabulous price in those days. This is *prima facie* evidence that the men of Thaxted undertook a high class of work, as well as the commoner hafts for everyday use.

The town seal does not help very much to elucidate the history of the trade, excepting that there are two if not three fetlocks in the field, with the crossed swords of the Bishop of London.

Mr. Browne also informs me that, when making an index of the Essex marriage licences 1664 to 1856, he saw mentioned one

this point is too small a waterway to be of any use. About a mile away is a hamlet called Cutlers Green. It is a charmingly unsophisticated spot, and I went there in the hope of discovering some historic data relating to the trade. But there appeared to be nothing left to indicate such an industry, the name alone remaining.

Resuming our survey of the village, it must be noted that on passing the present Guild-hall there is on the right a substantial-looking brick-built house, known as the Great House, and dated on the rainwater heads 1778. It is a good specimen of the period. The front is unfortunately marred by the addition of a hideous iron railing and two bay windows of late Victorian date. Imagine the building without these and one sees the fine proportions; and in the spring, before the wistaria has come into full leaf, the rich, warm tones of the brickwork are very beautiful. The general lay-out of this house is most attractive,



BOLFORD STREET.

Sams, a cutler of Thaxted, about the year 1708. He may have been one of the last survivors of the trade.

It would be interesting to investigate the reasons for the establishment of the armourers' and cutlers' industry at Thaxted. How did the men get the bundles of steel and iron, to say nothing of the heavy grinding-stones? There seems to be no sign of iron-ore in the neighbourhood upon which a flourishing concern could be built up. But no doubt timber was very plentiful around the village in former days, and could be used for working the metal.

Mr. Browne also says that the Sheffield people used to put their heavy goods in the packet-boats at Tickhill, near Rotherham, in Yorkshire, and ship them thence to Hull and London. The raw materials must have been brought to the village by horse transit along one of the Roman roads, such as that from Dunmow through Bartlow to Cambridge, as the Chelmer at

with a small front garden, formally enclosed by a dwarf wall, and a lawn and side flower-beds at the back enclosed by a high red-brick wall, having a gateway of iron gates with brick piers on either side surmounted by pine-cone stone finials. Outside this gateway is a lane, and on the other side are a similar gateway and walled-in kitchen and fruit garden.

On the left of Watling Street is the Church, dedicated at first to St. Lawrence, on whose day the feast and fair are still held in the village. It was again dedicated to Our Lady, possibly after it had been enlarged by the Mortimer family at the latter end of the fourteenth or beginning of the fifteenth century; and, thirdly, to St. John the Baptist, in the reign of Edward IV, when it was completed much as it is seen at the present time. The larger portion of the building belongs to the Late Perpendicular period, but the nave arcade, as in so many instances, is of earlier date—probably about the time of

Henry III or Edward I. This unquestionably is a portion of the earlier church which was dedicated to St. Lawrence. Now St. Lawrence was the patron saint of the Cutlers, and one may therefore infer that they were sufficiently flourishing to provide some, if not all, of the means of building the thirteenth-century church. At that time the village had grown to considerable dimensions, and evidently enjoyed great prosperity and various immunities and privileges.

Presumably there was a Norman and Early English church dedicated to St. Catherine, but no remains appear above ground.

The Rev. G. E. Symonds, a former Vicar in 1850, says: "The parishioners even in their most prosperous days could hardly have accomplished the work without aid from other sources. That the College of Stoke assisted seems probable from what Archbishop Parker, formerly its Dean, says in his letter to the Lord Treasurer, wherein he asks for convenient allowance in maintaining this edifice, builded of good zeal and devotion of our predecessors. The various coats of arms remaining in the church seem to point to the conclusion that the parish was assisted by persons of power and wealth connected with the place, though not inhabitants. The possessors of the Manor of Clare, of which Thaxted was a part, very probably furnished money and land at the first, as they certainly did for the purpose of completing it."

Beyond the fact that the church is a very fine one, there are few exceptional points of interest about it worth noticing. The south porch with its parvise is unusual, as it has east and west doorways as well as one facing south. It is of Early Perpendicular type. The north porch has a very ornate front—considerably restored, I fear. Above the doorway are two large panels inscribed with the royal shield of arms of Edward IV, which dates the work conclusively at about 1461; although from its characteristics one would be inclined to ascribe it to a somewhat earlier period. Above these panels are two large windows lighting the room over the entrance. This room is

approached by a bold projecting staircase at the south-west angle. Surmounting the whole is one of the two crucifixes which have survived destruction. The other one is over the east end of the chancel.

The angle buttresses of the tower are also unique; most ingeniously devised, and beautiful. The spire was struck by lightning in 1814, and was rebuilt in 1821 at a cost of upwards of £1,000. The wooden flying buttresses at the base of the spire lend a grace to the general effect, but serve no constructional purpose, so far as can be seen from below. It would be interesting to know if these flying buttresses formed part of the original design when the tower and spire were erected—about the middle of the fifteenth century. The present spire lights are obviously an imitation of very late Perpendicular work. Before passing onwards I must remark on the admirable way in which the tower has recently been put into a thorough state of repair.

The remarkable points of interest inside the building are the chancel arcade, which has the spandrels above the arches pierced with quatrefoils—an unusual feature even in Late Perpendicular work. It is not a beautiful form, as it makes the whole of the arcade look attenuated and weak in construction.

The celatura, which I did not see, at the east end of the roof of the Lady Chapel, is described by Mr. Symonds as worthy of notice, as few examples are now in existence. He says: "In former days it was frequently prescribed by bishops, not for reverence merely, but as a security against dust and insects falling upon the altar from thatched roofs. The panels of this celatura are decorated with the emblems of the Chalice and Host, the sacred monogram and the monogram of Our Lady."

The font cover, of oak, beginning at the floor level with plain panelled work and finishing in a highly decorated spire, is a most interesting piece of church furniture, dating probably from about the end of the fifteenth century.

Beyond the churchyard stand a group of cottages designated almshouses. It is quite probable that the ones that are



THE WINDMILL.

thatched are in the main of an early date—perhaps as early as the fourteenth century. One section consists of several cottages under one roof, with entrance doors to single rooms facing west and windows facing east. The lane running between these cottages leads us into the windmill field (see illustration on page 26).

The present windmill was built in 1805, and has been kept in good repair until quite recently. It is, unfortunately, rapidly becoming a wreck, being no longer used. If there is no incentive to put this excellent machine into a state of repair, and it might cost £100 to do it, it ought to be acquired by the Board of Agriculture and put into working order. Although windmills are slower than the modern steam appliance, it must

not be forgotten that the motive power costs nothing, and that it is nearly always there day and night, ready to be harnessed; and the works need comparatively little attention. Soon it will be too late, for the storms of another winter may completely disintegrate the top and sails. Here is one of the many opportunities which should be seized at once, to go hand-in-hand with the larger attempts to satisfy the outcry for more "food production." Moreover, this beautiful building would be preserved through its legitimate use, giving all that can be desired. The historic windmill field would again become a scene of activity whereby the brain, thews, and sinews of the future men of Thaxted may leave their achievement in the village after the manner of their ancestors.

THE ADELPHI.—II.

By ARTHUR T. BOLTON, F.S.A., F.R.I.B.A.

(Concluded from p. 20, No. 242.)

ALTHOUGH Coutts's Bank did not form part of the Adelphi scheme, the firm is inseparably connected with Durham Yard and the Adams. In 1702, John Campbell, who died in 1712, had a bank at the "Three Crowns, Durham Yard," in a shop which had been a haberdasher's. His partner, George Middleton, married Mary Campbell, and in 1753 the bank was solely in the hands of George Campbell, who took James Coutts into partnership in 1755. John Coutts, a merchant of Edinburgh who had been Lord Provost 1742-4, married Jane Stuart of Allanbank, and was the father of four sons—John, James, Patrick, and Thomas. James married the niece of George Campbell, and the firm now became Campbell and Coutts, Durham Yard, Strand. George Campbell died in 1761, and Thomas Coutts, who then became partner with James, his elder brother, relinquished a corn factor's business which he had been carrying on in St. Mary Axe, in connexion with his other brothers in Edinburgh. James Campbell was M.P. for Edinburgh 1762-8, and died in 1778.

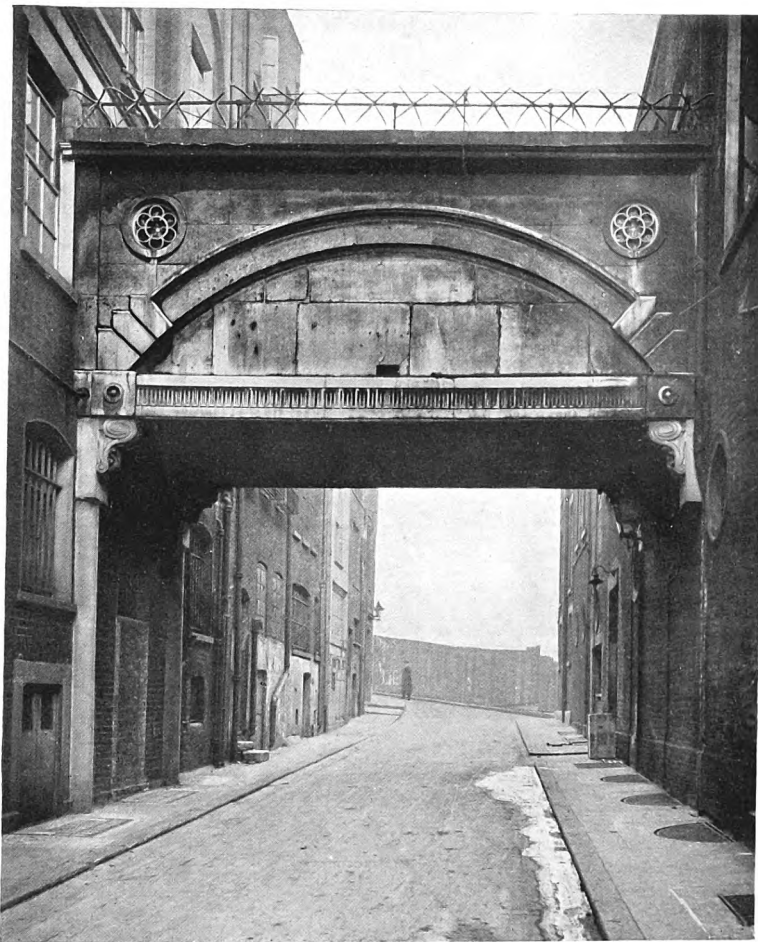
One of Thomas Coutts's ideas was that of giving dinners to bankers, through which he came to advance on a note of hand £30,000 to an unknown peer who, by the tenor of the story, may have been the Earl of Bute. In this way he is supposed to have secured the patronage of George III, until by advancing £100,000 to Sir Francis Burdett for the Middlesex election he lost his Royal client. The King then transferred his account to

Drummond's, but as they on his request declined any advance to the Prince Prodigal, George IV, when his time came, returned once more to the house of Coutts.

Thomas Coutts married Elizabeth Starkey, and of their three daughters, known as the "Graces," Susan married the Earl of Guilford, Frances the Marquess of Bute, and Sophia Sir Francis Burdett, Bart. Subsequently Thomas Coutts married Miss Mellon, the actress, to whom on his death on 22nd February 1822 he left £900,000. Remarrying the Duke of St. Albans, her money was left to Angela Burdett, youngest daughter of Sir Francis Burdett, who hereupon took the well-known name of Burdett-Coutts.

To this account in F. G. Hilton's "Handbook of London Bankers" it is added that the late banking house, No. 59 Strand, was built by the Adams in 1758 on the site of the old house. This appears to be stated on the authority of Cunningham's "Handbook of London," but it is doubtful whether the Adams did more than alter and adapt the older frontage block to the Strand, and add to it at the back, in connexion with their scheme of development on the Durham Yard site. At any rate there are no drawings in the Adam collection relating to the Strand frontage, and we have besides Wedgwood's letter regarding showrooms on the Adelphi site which states that the Adams waited in vain to obtain part of the frontage to the Strand.

The subsequent history of the Adelphi buildings must now be briefly given. The



BRIDGE OVER WILLIAM STREET CONNECTING MR. COUTTS'S PRIVATE HOUSE WITH THE BANK.

William Adam, Architect.

data for it, by Mr. Hayward's courtesy, have been obtained from a report drawn up by William Scurry, the surveyor who undertook the repairs of the property in 1872. The report states:—

"Between the years 1780 and 1865 the lower portion of this estate became notorious as 'The Dark Arches of the Adelphi,' the premises having degenerated into the resort of the lowest class of London life. The vaults and rooms were occupied by various tenants, the wharfs principally by coal merchants, with stabling for horses and cows. Various other objectionable uses were being made of the vaults, resulting in great occasional disorder. All these abominations were now removed, and the subways came under the surveillance of the police.

"The lease of the Adelphi buildings expired in 1867, and the property passed to Messrs. Drummonds, who obtained the estate from the trustees of the Duke of St. Albans.

"Early in the year 1872 the condition of portions of the estate attracted the attention of the authorities, as being in a dangerous state, and an order was obtained to compel an immediate repair. Surveys were then instituted, and a considerable portion of the premises being found to be very defective, particularly in the foundations, the freeholder directed the necessary works to be done forthwith."

The construction of the Thames Embankment in front of the property had materially modified the conditions, and taken away the water access. Plans and surveys made in 1860 by Messrs. Driver, surveyors, have, together with such Adam drawings as have been preserved, enabled the writer to reconstruct the scheme in the drawings published with the first part of this article, with as close an approximation to their original condition as is now possible. Mr. Scurry records in his report that—

"The works subjected to repair in the lower portion of the estate extended for a length of 300 ft. from east to west, by 180 ft., and comprising ten ranges of vaults and three subways.

"At the commencement it was found necessary to construct an extensive series of shoring with large timbers and centering under the several arches. This was required to be sufficient to support the superincumbent weight, so as to allow of the several division walls in the lower vaults being taken down

and rebuilt to the extent of one-half of their thickness at a time. The walls and staircases of the Terrace houses were also shored up, and further shoring was placed over the space between the Terrace and the houses in John Street. Gas was introduced to a large extent, which enabled the underground works to be more conveniently pursued.

"The foundations of the extensive ranges of arches in the lower substructure of the buildings were found to have been constructed on piles driven into the old bed of the river. On these piles were laid balks of timber, in addition to which two courses of timber had been laid horizontally in the substance of the walls at different heights. Timber was also framed

in the walls in various forms, upright and otherwise, as in trusses over the arches. Bond timbers were found in all the walls of the Terrace houses below their several basement floors—indeed, so large a quantity had been used as to considerably lessen the solidity and strength of the building."

This injudicious use of fir timber, customary at the time, the greater part of which had become rotten, mainly contributed to the partial failures by settlement which had occurred. "In all cases this timber, where it could be arrived at, has, with a few exceptions, been cut out, and the spaces have been filled in solid with brickwork in cement. The decayed tops of the piles were cut off or buried in concrete, and the spaces occupied by the trusses over the arches have been filled in with cement concrete, wherever brickwork could not be used.

"The southern vaults had been divided in two heights with a timber flooring which was supported on upright posts, and a gallery had been formed in the divided height communicating with the upper portion of these vaults. The access thereto was by four flights of stone steps which were continued up to a range of rooms over the open arcade throughout the whole length of the frontage. This flooring and the steps were in such condition as to necessitate their removal, leaving the lower vaults in one height. These rooms are now projected to the face of the arcade so as to include and utilize that space, and new division walls and arches have been built.

"The division walls, nearly four feet in thickness, have been for the greater part rebuilt with hard bricks laid in Portland



PRESENT-DAY VIEW OF ADELPHI TERRACE, FROM THE EMBANKMENT GARDENS.



Plate III.

ADELPHI TERRACE, LONDON.

Robert Adam, Architect.

From the print by Thomas Malton, 1795.

February 1917

cement on cement-concrete bases, averaging 4 ft. 6 in. in depth below the ground line, and 8 ft. in width. Wide-spreading footings with counter arches in each of the openings were put in to equalize the weight above. New piers and arches were also built in the several openings, and under the front and back walls of the Terrace and of the houses in John Street. Piers and arches were constructed under the two staircase walls of the Terrace houses, which formerly rested on the span of

"Along the southern frontage the mezzanine of the intended arcade below the roadway of the Terrace formed a range of twelve rooms with a gallery, all the interior walls of which have now been renewed or repaired. The brickwork of the front wall of the river terrace above the great arches from the top of the piers up to the iron railing, being very unsound, was cut out from 14 in. to 18 in. in depth, and renewed in cement. The piers were repaired and strengthened, new cement caps



VIEW AT CORNER OF ADELPHI TERRACE AND ADAM STREET.

the vault arches alone. The few walls not wholly rebuilt were soundly underpinned and repaired.

"At the southern end and above the lower vaults along the whole frontage there was an intricacy of walls and arches to support the areas and coal cellars of the Terrace houses and midway. All this older construction, being in a dangerous condition, has been rebuilt on an improved plan, with new steps in two flights, giving access to each of the two upper floors of the Terrace houses.

and a new cement cornice being added for the whole length. This front wall of the Terrace, not having been bonded with the brick arches, was further secured with strong iron ties.

"The brickwork of the subways under the streets was underpinned, rebuilt, or repaired. The surplus ground of the roadways, introduced to minimize the former flooding, was carted away, the levels were improved, and the surfaces were made solid with broken stone, curbed, channelled, and drained.

"The nine vaults under the houses on the eastern side of Adam Street were subjected to much repair. The piers were rebuilt to one-half of these vaults on concrete foundations. New arches were built under the party walls, and each vault was divided by new brick walls, and a very large quantity of rotten timber was cut out.

"The arches of the rooms and the gallery under the Terrace roadway, when originally constructed, were covered wholly with lead, little of which, however, remained, and that so much worn in holes as to render the rooms continually wet, and this defect was now remedied.

"The old stone piers and iron railing along the Terrace

front, which were so much worn and so insecure as to be dangerous, were thoroughly repaired. The houses facing the Terrace have each had new Portland stone landings and curbs, with new iron railings.

"In the central area, or internal court, between the houses towards the Terrace and the backs of those in John Street, was a lead flat, 180 ft. long by 28 ft. wide, which served as a roof to the sculleries in the basements of all the houses. This flat was originally divided longitudinally and transversely by iron railings, and eight circular skylights were provided for light to the lower vaults, formerly known as Durham Yard. This construction has been wholly removed and renewed (excepting only a small portion in one corner) upon an improved plan, the flat being raised two feet higher than before. Eight new square skylights and thirty-two new glazed windows were put in.

"The coal vaults of the several houses in Adam, John, and Robert Streets, immediately under the roadway, are built upon the large arches which cross the whole width of the streets under them. In a great number of these coal vaults the rotten timbers have been cut out, and the walls have been repaired or rebuilt.

"The drainage of the estate is wholly conducted to the main public sewers passing down from the Strand under Lower Adam Street and Lower Robert Street; another public sewer passes under William Street. In the southern division of the vaults under the Terrace houses, and in their narrowest portion, exists a large brick barrel main drain, originally laid to pass westward and eastward from Durham Hill to the sewers in Robert and Adam Street. This sewer being yet in useful condition was cleaned, repaired, and utilized to take the new pottery pipe drains from the central lead flat and from the backs of the houses.

"In the execution of the foregoing works, and to afford an idea of their magnitude, it may be stated that during the four and a half years of their progress, 1,880,800 bricks, 13,965 sacks of Portland cement, besides a very large quantity of Roman cement, 4,117 cubic yards of sand and stone ballast, besides a very large quantity of lime, were used. Nearly 6,000 cubic feet of timber and a large quantity of deals and planks were supplied, and 12,313 loads of rubbish were carted away. The gas supplied, with the fittings requisite for its temporary use, was of itself an expensive item. The labour of the workmen employed from March 1872 to August 1876 cost £23,237 6s. 7d., and the various materials accounted for £19,005 18s. 11d., making together a total of £42,243 5s. 6d.

"In addition to the works before described, all the houses in the Terrace, eleven in number, including the end



FAÇADE OF SOCIETY OF ARTS BUILDING IN JOHN STREET.

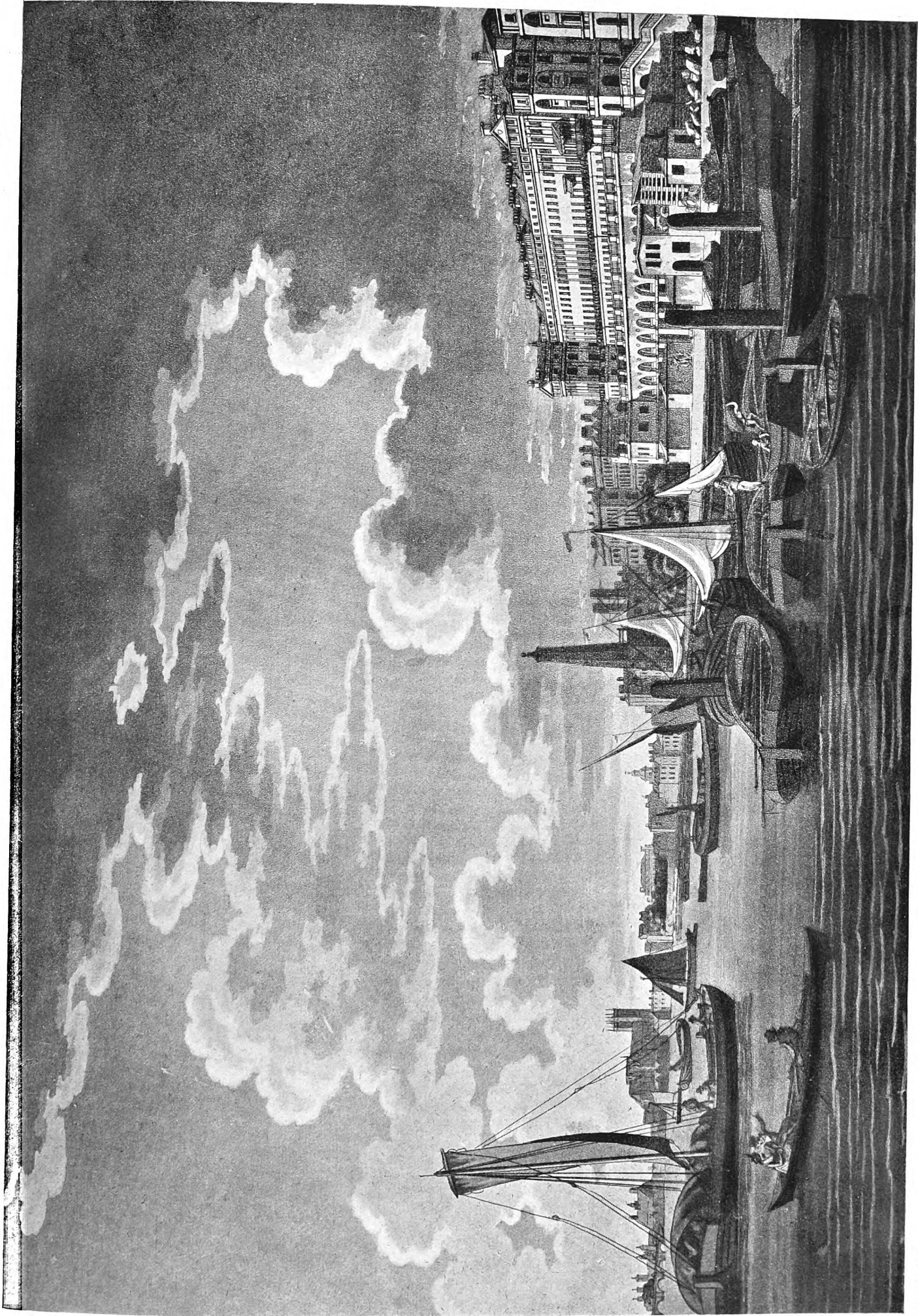


Plate IV.

THE ADELPHI, LONDON,
From the print by Thomas Malton, 1796.

February 1917.

house numbered as 20 Adam Street, have undergone a most searching and thorough repair throughout. All the upper stories have been rebuilt and raised two feet higher than before, the party walls and chimneyshafts being raised accordingly."

It is to be noted that the report does not allude to the construction of the central pediment, which was a new feature, quite unauthorized by the original design. Nor is there any reference to the stucco rustics and dressings introduced in parts which Robert Adam had purposely left quite plain.

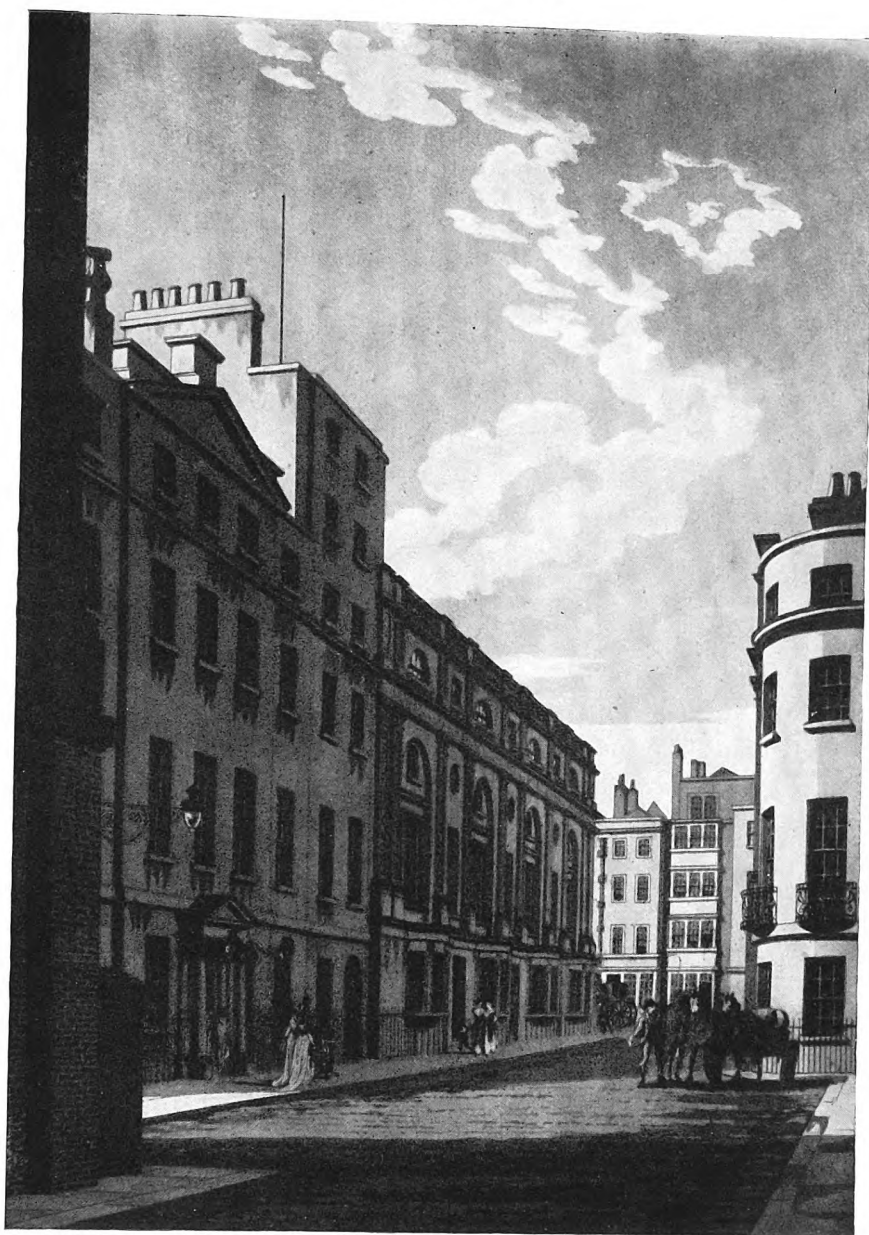
"Entirely new slated roofs have been formed to each house, with new gutters, lead flats, and new skylights over the several staircases." This means that the pleasant oval or circular lights used by Adam have all been replaced by dull square wooden skylights. "The fronts of Nos. 7, 8, and 9, and the back fronts of Nos. 1 and 2, have been wholly rebuilt, with new windows where required. These are glazed with plate-glass in front, and embossed glass at the back. All the front doors are new, and other doors, finishings, etc., have been either renewed or made perfect. The chimneypieces and stoves have been renewed where wanting or made perfect. The basement stone stairs were wholly renewed and improved, and the principal stairs repaired and improved, and the coal

vaults rebuilt. All the plastering of walls and ceilings and cornices was made good, with entirely new ceilings and enriched cornices where required, and all the houses papered and painted throughout."

The last quotations have been given in full because it is as well to know to what extent the original character of these houses has been affected.

The repairs were well done from a practical point of view, and achieved their object in giving a new lease of life to the property, and one can only regret that they were not informed by a more artistic appreciation of the work of the Adams. Had fortune deferred their execution for another generation, the task of preservation and repair would doubtless have been approached in a very different spirit. Walpole's sneers at the Adelphi are rated now at their true worth, and the nineteenth-century legend which classed Robert Adam as a mere fashionable architect, little better than a speculating builder, is pretty well dispersed. There was in

Robert's artistic ideas and practice a force which created a reaction in the century succeeding his own, and the very violence of this reaction testifies to the worth of the man. Robert Adam himself claimed to be a revolutionary artist. His position must be compared with that of Sir Joshua Reynolds in painting, and David Garrick in acting.



VIEW LOOKING UP ADAM STREET TOWARDS THE STRAND.

From the print by Thomas Malton, 1796.

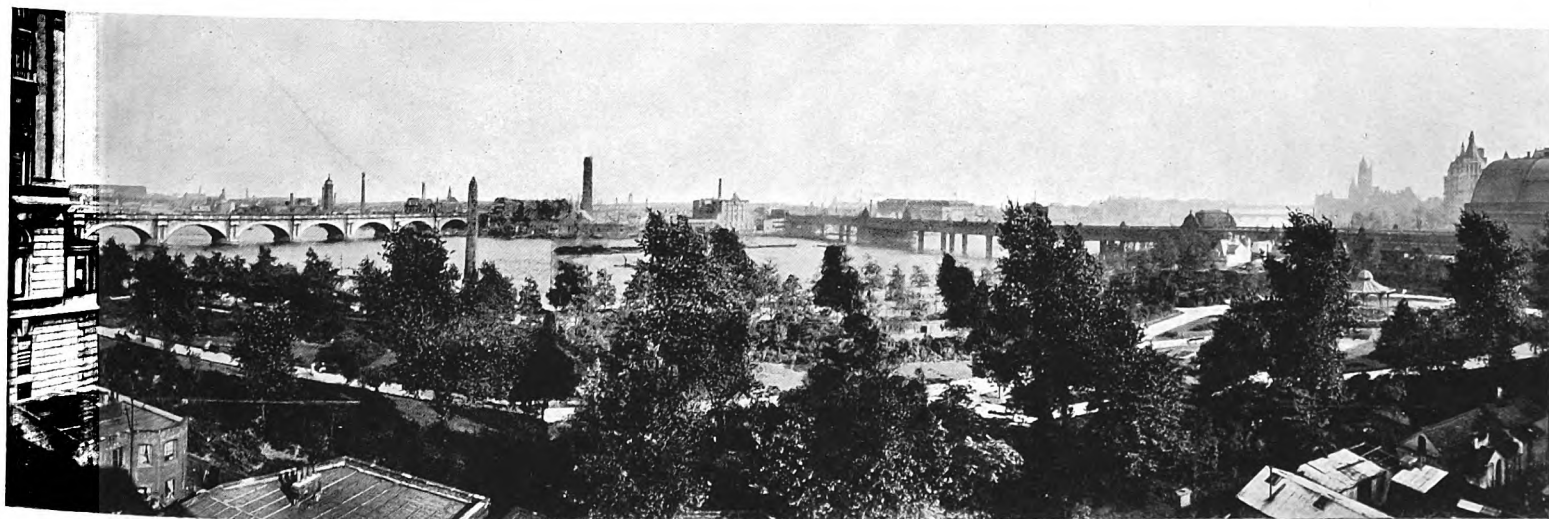


Photo: Bedford Lemere & Co.

VIEW OF LONDON FROM THE ADELPHI TERRACE.

CURRENT ARCHITECTURE.

CHELSEA HOSPITAL FOR WOMEN.

BEFORE proceeding to describe the new Chelsea Hospital for Women, here illustrated, we may give a brief account of the development of this well-known institution, from particulars furnished to "The Hospital Gazette" by Mr. Herbert H. Jennings, secretary of the hospital.

The foundation dates from 1871, when the hospital was established by Dr. James H. Aveling and Dr. Thomas Chambers with the general object of providing free treatment for women suffering from diseases, a secondary object being to make provision for those who were able to pay small fees. A house was taken in the King's Road, Chelsea, with accommodation for ten beds, and here during the next twelve years the work was carried on. The growing requirements made additional accommodation imperative, and accordingly in 1880-83 a new hospital was erected on a site in the Fulham Road with provision for sixty-three beds, which number, however, was subsequently reduced to fifty in accordance with more modern ideas of ward space. The hospital, equipped with a fine medical staff, was able to carry on its work adequately for the time being; but the great reputation it was gaining made the need for further extension increasingly insistent. More beds were wanted, more accommodation for nurses and for out-patients. The area of the site precluded the extension of the existing building, and it was decided that the only satisfactory course to adopt would be to rebuild the hospital. When these facts were brought to the notice of the late Earl Cadogan, formerly president of the institution, he most generously presented a site in Arthur Street, near by, on which to build a new hospital and nurses' home. Funds for the new building were forthcoming from various sources, and in June 1914 the work of erection was begun. The new hospital was ready for occupation in August last year, and was formally opened by Her Majesty the Queen. The nurses' home, however, has not yet been erected (owing to want of funds), and it has been necessary as a temporary expedient to house part of the staff in the



A VIEW IN ONE OF THE WARDS.

hospital itself, thus reducing the number of beds available for patients from eighty to fifty-seven.

The architects of the new building are Messrs. Young & Hall (which firm consists of Mr. Keith D. Young, F.R.I.B.A.; Mr. Alner W. Hall, A.R.I.B.A.; and Mr. C. Montagu Jones, A.R.I.B.A.—the two latter now serving with the Forces).

The front of the building faces west to Arthur Street, and is 250 ft. in length, consisting of a central block with wings on either side; the rear of the site is bounded by the Chelsea Infirmary; and on the south side is a plot of ground at present unoccupied, but upon which will be erected the nurses' home, with a garden laid out between it and the main hospital building.

The following is a description of the accommodation:—

The basement contains the out-patients' department, consisting of waiting-hall, dispensary, consulting-room, examining-rooms, and small waiting-room for medicine, with separate entrance and exit, so that patients follow a definite route and do not meet or cross. A view of the waiting-hall is shown on page 38, taken from the end at which the out-patients' inquiry office is placed, and looking towards the consulting-room (seen through the open door on the left). The hall is 60 ft. by 25 ft., and has seating accommodation on benches placed in threadled formation between enclosing rails. The consulting-room is 24 ft. by 20 ft., and the examining-rooms, four in number, open into it, as also do the dressing cubicles, of which there are two to each examining-room, so that the work may be carried on without delay. In the basement also are the boiler-house and coal stores, disinfecting-room, tradesmen's entrance, stores, a room for soiled linen, with a chute from each floor opening on to balconies, a special Jews' kitchen, porter's rooms, pathological laboratory, and space (not yet occupied) for X-ray and electrical work.

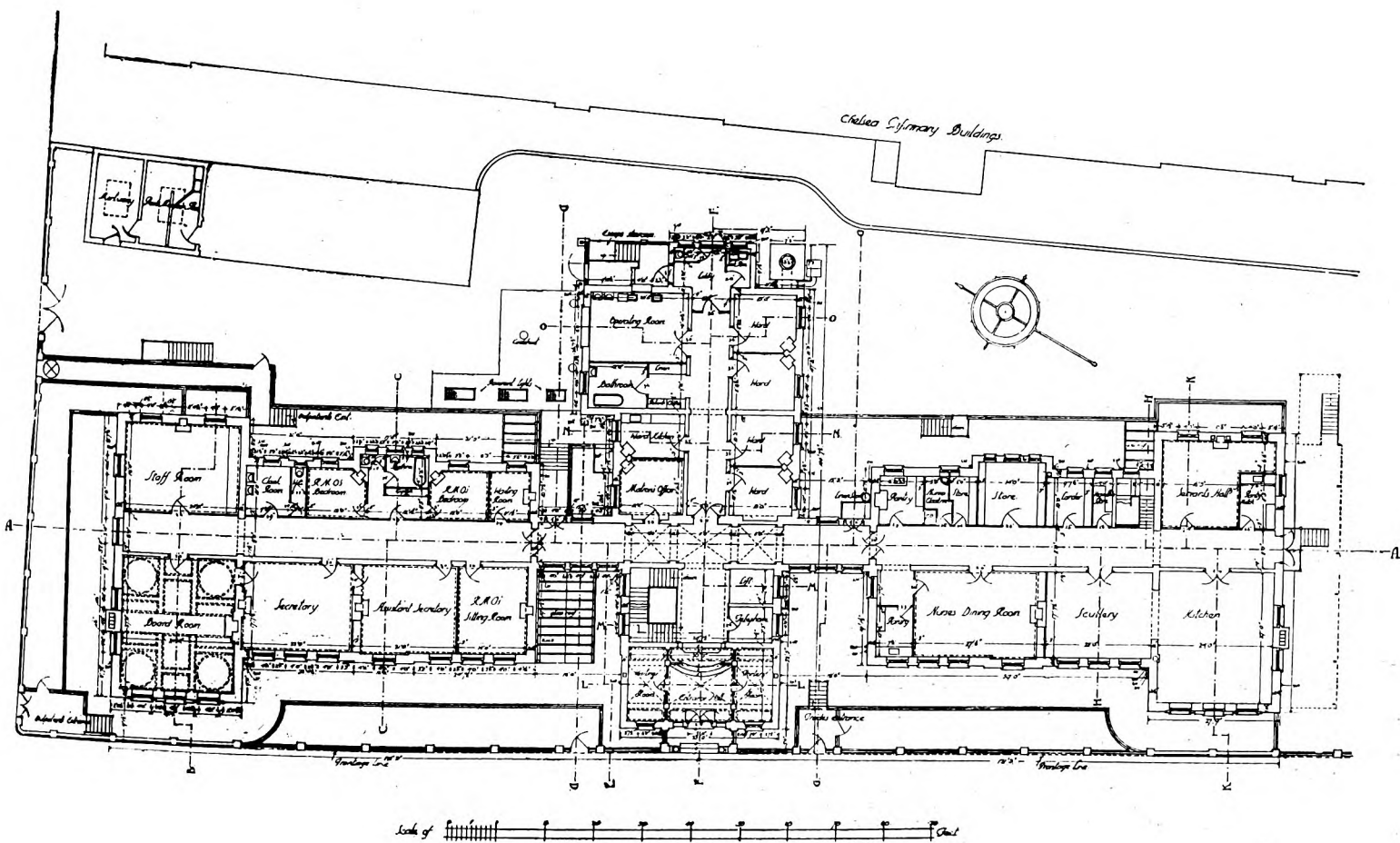
The ground floor contains in the centre block the main entrance, the telephone-room, waiting-room, staircase and lift, matron's office and porter's office, four wards for septic cases, with ward kitchen, bathroom, operating-room, and sanitary offices adjacent. The north wing is occupied by the administrative offices, board-room, staff common-room, and rooms for two resident house surgeons. The south wing contains the kitchen offices, nurses' dining-room, servants' hall, and store. A view of the kitchen and scullery is shown on page 38, looking towards the nurses' dining-room (the serving hatch of which is seen on the left of the end wall).

On the first floor the front part of the centre block contains the matron's sitting-room, bedroom and bathroom, staircase and lift, and the back part contains the operation theatre, anæsthetic-room, sisters' room, dressing-room and bathroom for surgeons, sterilizing and wash-up-room, and disrobing-room. There is no floor over this part. Each wing contains three wards of four beds each and one ward of seven beds, ward kitchen, sisters' room, linen store, store for patients' clothes, and combined store, examination-room, bathroom, sink-room, and w.c.'s for staff and patients.

The front part of the second floor is occupied by the linen and mending-room, with serving-room adjoining, and staircase and lift. The wings are arranged in every way like the floor below. At the end of each wing is a wide balcony on to which beds can be wheeled, and connected to each balcony is a fire-escape staircase.

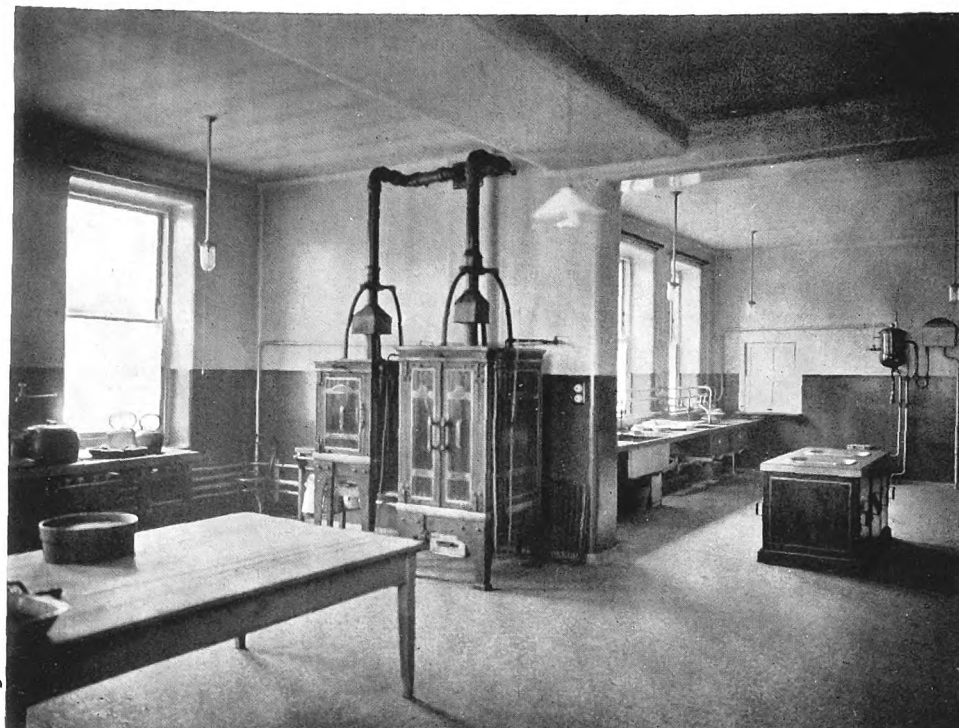


Front to Arthur Street.



Ground-floor Plan.

CHELSEA HOSPITAL FOR WOMEN.
Young & Hall, Architects.



KITCHEN AND SCULLERY.

In connexion with the wards it may be pointed out that they conform to the desire of the authorities for small wards (the majority being for four beds). The floor is of linoleum on concrete, and the walls are finished either with "Salubra" or enamel paint. The windows are of a new "Austral" pattern. "Their peculiarity is," says Mr. Jennings, the secretary to the hospital, "that the upper sash is half the size of the lower sash, and leaves the framework before the lower sash does so, thus giving ventilation at the top without the necessity of the window being open at the bottom too. With the ordinary Austral window this effect can only be obtained by constructing a fanlight above it. The newer form of this window is, therefore, less costly and gives less trouble to work and clean than the older form in combination with fanlight."

The general contractors for the hospital were Messrs. Foster & Dicksee, Ltd., of Rugby and London.

The following are some notes on the reinforced concrete and other constructional work which was carried out by Messrs. Trollope and Colls from the designs of their chief engineer, Dr. Oscar Faber, D.Sc. :—

The constructional work generally is of reinforced concrete, including the bridges connecting the wings to the central block, with the exception of the very heavy beams under the ground floor, which, together with the stanchions supporting them, are of constructional steelwork. The floors are of reinforced concrete and tile construction, with a view to providing at minimum cost a sound floor with a flat soffit unbroken by beams. The success with which this has been done will be gathered when it is stated that the general thickness of the floors is only 9 in. on a clear span of 18 ft. The tiles were made of a porous material, so that fittings of all kinds could readily be screwed to the ceiling, both during the original construction and subsequently, without it being necessary to have recourse to plugging and disfiguring the ceiling, and, incidentally, the use of this material adds to the sound-resisting

qualities of the floor. A reinforced concrete retaining wall, 15 ft. high, keeps back the earth from the area which nearly surrounds the building, this wall being 9 in. thick for the upper portion of its length, and 13 in. thick for the lower portion. The foundations for this wall were carried down about 5 ft. below the area level, so that access to the drains could readily be obtained at any time without undermining the retaining wall. The staircases also are constructed of reinforced concrete, the landings being 4 in. in thickness and the solid balustrade 3 in., all internal and external angles being rounded to facilitate the removal of dust when cleaning. The whole of the reinforcement consists of plain round mild steel bars.

The sanitary equipment of the hospital is of course of the most modern character, and many of the appliances are of novel design. Throughout there is evidence of thoughtful care having been given to the varying requirements of different parts of the hospital. The drainage system, which is entirely of iron, has been designed with a view to economy alike in first cost and in maintenance, and the lines of pipe-work have been so arranged that while not being in any way obtrusive they are freely accessible from end to end. The whole of the sanitary work has been carried out by the well-known firm of Messrs. Dent & Hellyer, Ltd.

Messrs. James Slater & Co. (Engineers), Ltd., of London, installed the cooking, heating, hot-water supply, and sterilizing plant; also fire mains and hydrants. The kitchen plant includes apparatus for cooking both by steam and gas; the boiler-room plant consists of steam boilers, hot-water boilers, and feed pumps in duplicate. Warming in the main portions of the hospital is effected by means of hot-water radiators, the operation theatres being warmed by steam radiators. The hot-water domestic supply includes all baths, basins, sinks, towel rails, bed-pan racks, also linen-room coils and rails. In the ward kitchens a steam-heated hot closet is provided for keeping food warm.



OUT-PATIENTS' WAITING-HALL.



The wiring for electric light, as well as that for the telephones, clocks, bells, and fire alarms, is run in steel conduit, which for the most part is sunk in the floors and walls. The

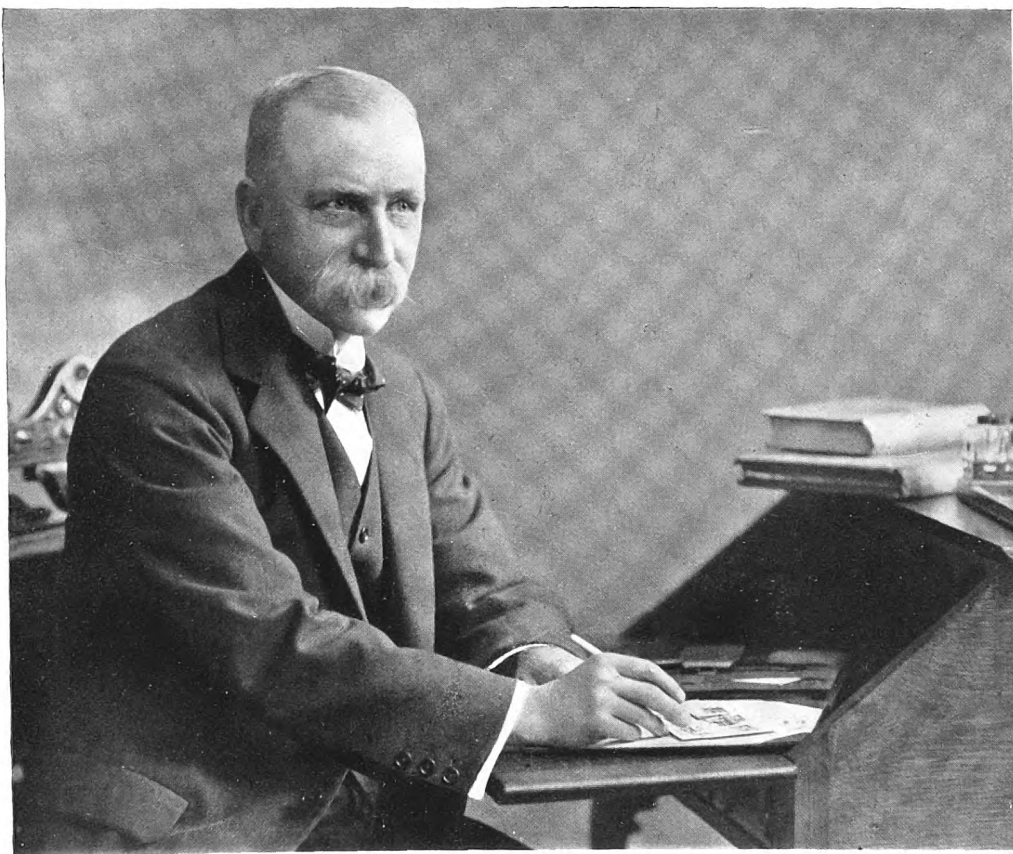
The total cost of the hospital, as at present erected, is stated to have been about £50,000. Another £25,000 is needed to complete the scheme.



THE LATE MR. HERBERT BATSFORD.

IT is with much regret that we have to record the death of Mr. Herbert Batsford, head of the well-known firm of publishers and booksellers from whom have come all the best modern English books on architecture and the allied arts and crafts. Mr. Batsford died somewhat suddenly at his residence at Golder's Green on January 14th, at the early age of fifty-six, after an illness of nine months. He was the third and youngest son of the late Bradley Thomas Batsford, by whom the business was founded in 1842. He intended to devote himself to the practice of the law as a barrister, and for this avocation he had early shown remarkable aptitude. But the death of an elder

craftsmanship, and spent much time in searching out, recording, and photographing examples in London and throughout the country. Among the books published under his direct surveillance are the two folio volumes of "Domestic Architecture of the Tudor Period," originally entrusted to the late Mr. Thomas Garner, and subsequently completed by Mr. Arthur Stratton; "Monumental Classic Architecture," by Mr. A. E. Richardson; "Old Colleges of Oxford," by Mr. Aymer Vallance; "Gothic Architecture in England," by Mr. Francis Bond; "Du Cerceau," by Mr. W. H. Ward; "Interior Woodwork," by Mr. Henry Tanner; "A Short Critical History of Architecture," by Mr. H. H. Statham; and "The Brothers Adam," by



THE LATE MR. HERBERT BATSFORD.

brother in 1882 caused him to enter the family business, with which he was thereafter continuously associated. Mr. Batsford possessed an extraordinary knowledge of art books, prints, and engravings—especially those of the seventeenth and eighteenth centuries—and in this field of interest he made several original discoveries, notably the existence of an earlier state of Piranesi's "Carceri" etchings. He did much to develop the publishing activity of the firm, especially during the last ten years. Many of the more important books were not only supervised and produced by him, but owed their inception to his insight and initiative. He always aimed at a high ideal of attainment, and his enthusiasm was frequently a source of encouragement and even of inspiration to his authors and to all who worked with him. He had a special interest in fine

Mr. John Swarbrick. Mr. Batsford was active in issuing art publications even after the outbreak of the War, and in the summer of last year he prepared, in conjunction with Mr. Walter H. Godfrey, an interesting monograph of "English Mural Monuments," while as recently as December last he personally supervised the production of a record of "Port Sunlight," by Mr. Raffles Davison. As an instance of his broad literary sympathies may be mentioned the series of "Fellowship Books," in eighteen volumes, which he issued about three years ago.

Associated with Mr. Batsford in the direction of the business for the last twenty years have been his nephew Mr. Harry Batsford and Mr. W. Hanneford Smith, who, as the two remaining directors, will continue the work.

LLOYD'S REGISTRY.

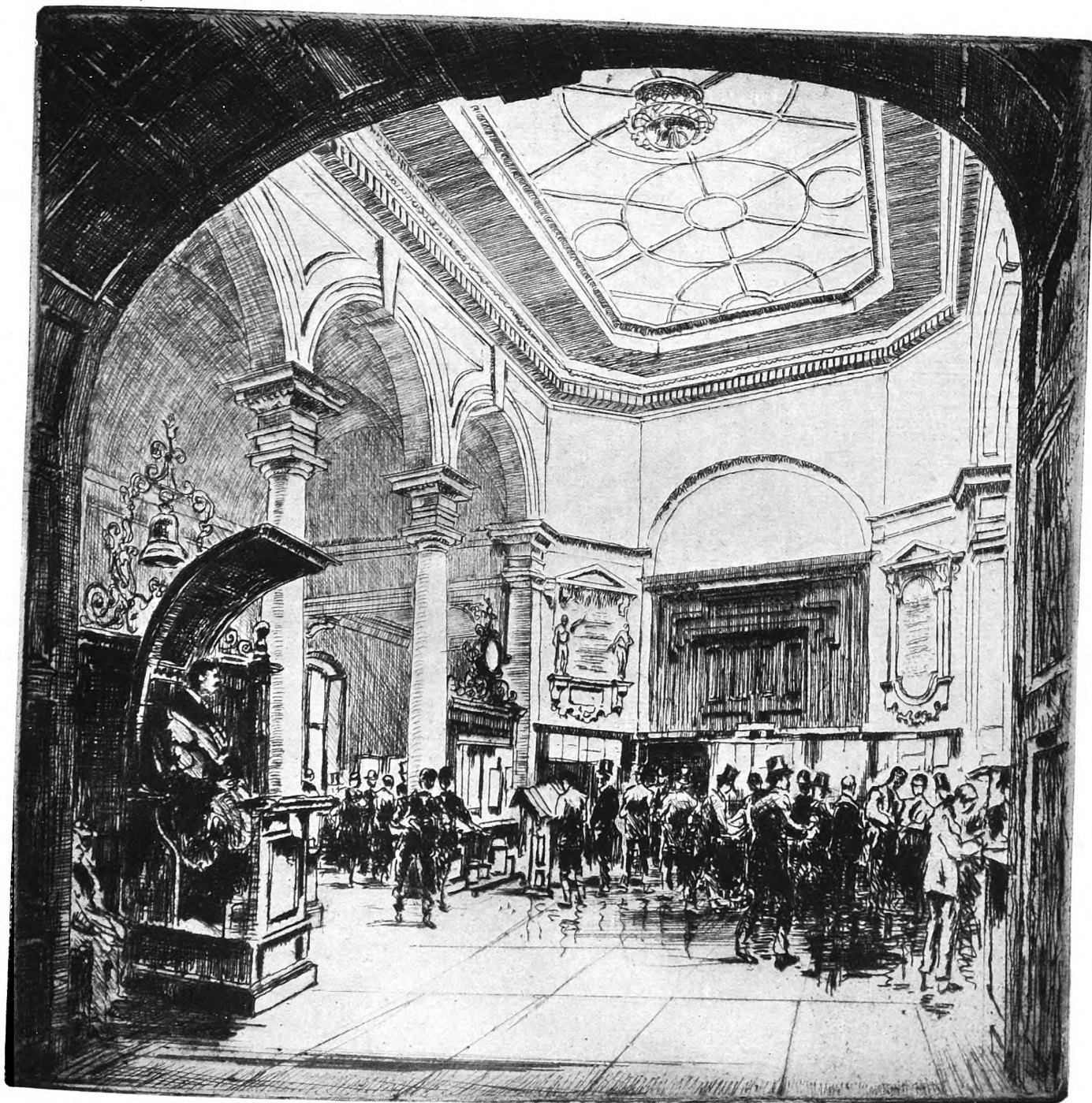
EXCEPT by name, this famous institution, intimately connected with the mercantile marine of the British Empire, is comparatively unknown to the majority of the public; hence the additional interest in the illustration here shown.

Lloyd's started in obscurity in the seventeenth century, but for two hundred years the name has been familiar throughout the civilized world, and, moreover, has been appropriated by rival concerns in Germany and Austria—this in itself being a compliment to the success attending the British foundation.

Lloyd's takes its name from Edward Lloyd, an honest citizen and proprietor of a coffee-house in Tower Street. Coffee-houses first sprang up in London eight years before the Restoration, a notable one having been opened in 1652 in George Yard, Lombard Street. For the fifteen years fol-

lowing the return of the Merry Monarch these places fulfilled the purpose of clubs, but in 1675 an Edict of the King ordered their suppression, which order, however, was annulled in 1676. In the meantime Edward Lloyd was making his coffee-house famous, and encouraging merchant adventurers, captains, and seafarers to resort under his hospitable roof and take their beverage in the midst of congenial society. Thus, while Wren was busy on the rebuilding of London, and Pepys was watching over the welfare of the Royal Navy, the nucleus of a society destined to improve the interests of the mercantile marine was slowly exercising its power.

At this time marine insurance was effected by applying to those merchants who undertook this branch in addition to their ordinary ventures. As a result of Edward Lloyd's geniality, and the care he took to foster the camaraderie of



LLOYD'S.

From the etching by Hanslip Fletcher.

seafarers, his house eventually became the rendezvous for the early underwriters.

Lloyd's business grew to such an extent that in 1692 he moved to Lombard Street. His method of disseminating news of ships was to obtain letters from captains, merchants, and others, and have them read out to the company, or passed from hand to hand; but in a few years he found it more convenient to publish such information in printed form, entitled "Lloyd's News"—the original of the "Lloyd's Registry" of to-day. This publication, however, was short-lived, owing to its suppression by the Government.

Twenty-nine years of the old method of obtaining intelligence had to content those who patronized the coffee-house, until, in 1726, a news-sheet on the old model, called "Lloyd's Lists," was printed for circulation. It is interesting to note that, with the exception of the "London Gazette," this ranks as the oldest newspaper in existence.

Lloyd's was now on a firm basis, and passed through the years of the Bubble speculation with high courage. Its supporters were dubious when rival insurance associations were founded to compete with its business, but it was soon found that Lloyd's could hold its own. The famous coffee-house continued until 1770, when certain undesirables made their appearance within the sacred precincts, and this caused the better-class underwriters and brokers to obtain possession of "Lloyd's List" and break away from the century-old associations of the original house. Accordingly, in 1770, "New Lloyd's" was opened in Pope's Head Alley, and four years later the establishment was transferred to the precincts of the (second) Royal Exchange, which Jerman built after the Great Fire. There the society flourished until the fire of 1838, and when at last the abortive competition for the new building was settled by Tite submitting an independent design, Lloyd's was given accommodation on the first floor of the new building.

It is appropriate that this world-renowned institution should be housed in the heart of the City, within speaking distance of the Bank of England and the financial houses of Lombard Street. The ordinary mortal accepts its existence as a matter of course, much as he believes in St. Paul's and the Tower of London; but he would find the greatest difficulty in locating the headquarters of the underwriters, even if he tracked it to the Royal Exchange. The approach to Lloyd's is at the eastern extremity of the Exchange; its barriers are gained

at the head of the spacious stone staircase, but access to the inner precincts is denied to all except the favoured. Mr. Hanslip Fletcher gives us a charming view of the underwriting room, with the amusing rostrum and the bell of the ill-fated frigate "Lutine," whose voice does not speak too often in these strenuous times.

Lloyd's, as it exists to-day, retains in a curious manner the atmosphere of the original seventeenth-century house. There is a hint of the coffee-house benches in the lavish use of mahogany, while the insulated columns and flat skylight recall on a large scale the saloon and storey-posts of some lumbering Indiaman. Yet, despite the nautical associations of this historic centre, and the presence of literature relating to the career of nearly every officer connected with the merchant service, the frequenters to-day are invariably insurance brokers and underwriters.

In contrast to current events it is interesting to note that during the eighteenth century, when the French wars were in progress, such publications as the "London Magazine" and others gave information of the movements of merchant vessels, which was obtained in the first place from "Lloyd's Lists." The following is an excerpt from the "Monthly Chronologer" of the "London Magazine" for August 1759:—

"Newport, Rhode Island, May 1.—Yesterday arrived here Capt. Deane in eight days from Halifax with whom came passenger the most unfortunate Richard Baron, late commander of the sloop "Dolphin," bound from Teneriff to New York, who in a hard gale of wind on his passage lost his sails and rigging; after which he was 115 days destitute of provisions of every kind, subsisting on nothing but barnicles and grass which grew on the vessel: Reduced to the greatest extremity, they were at last obliged, though with the utmost reluctance, to agree, to which they all consented, that one should die for the preservation of the rest, accordingly they cast lots, and he whose unhappy fate it was to fall a victim submitted to be shot, and was their sustenance for some time, till it pleased God to send to their relief Capt. Bradshaw, bound from Plymouth to Halifax, who took the survivors on board his ship, and carried them into that port."

Those were the days of extreme hardship and romance; but the times have not apparently changed, when merchant vessels are sent below without warning by a merciless foe and the hapless crew and passengers are left at the mercy of the open sea to struggle for life in open boats.

"AUX DÉFENSEURS DE VERDUN."

WE reproduce on the plate opposite a magnificent etching which an English artist, Mr. William Walcot, has made in honour of the superb French armies that have defended Verdun against the assaults of the Germans. As the acknowledgment signifies, in subject it is based on the great Lion by Bartholdi, which is hewn out of the solid rock at the base of the Château at Belfort; but Mr. Walcot in his etching has given it a fresh individual character, in the achievement of which he sought direct inspiration from a prolonged study of the lions in captivity at the Zoological Gardens in Regent's Park. As in Bartholdi's original work, the great beast is represented in a defiant attitude, half crouching, half resting upon his fore paws; but in this etched rendering of him he has been given what may be called a

distinctively British look, and it is the more appropriate therefore that Mr. Walcot should have included on his plate the words spoken by Mr. Asquith at the Guildhall in November 1914: "We shall not sheathe the sword until Belgium recovers all, and more than all, she has sacrificed; until France is adequately secured against the menace of aggression; until the rights of the smaller nations are placed on an unassailable foundation; until the military domination of Prussia is finally destroyed."

The lion embodies the spirit of indomitable power, both for resistance and attack, and stands outlined as a massive majestic figure against a bursting sky, suggestive of the dawn of a new and glorious era. The original is extremely well printed, and for this portion of the work a tribute should be paid to Mr. Charles Welch, the printer.



Plate V.

"AUX DÉFENSEURS DE VERDUN."

From the etching by William Walcot.

February 1917.

A SCHEME OF IMPROVEMENT FOR CHARING CROSS.

By CHARLES G. CRESSWELL.

WHEN the Metropolitan Board of Works, in 1874 bought Northumberland House, Charing Cross, and its grounds for £500,000, there was a long discussion in the Press as to what should be the alignment of the new avenue to be constructed on the site. But, in the end, the opportunity for a fine vista was missed, for the axis of the new street, instead of aligning on the Nelson Column, as it should have done, and as one of the plans published in the "Illustrated London News" at the time proposed to do, aligned merely on a window in the Union Club. The Column is also invisible from the Strand and the greater part of Cockspur Street, and stands so wide of the axis of Charing Cross and Whitehall that it has been proposed to pull down the western side of Charing Cross, including Drummond's Bank, in order to correct the defect. But no amount of demolition will make the relation of the Nelson Column, in its present position, symmetrical with the new Admiralty Arch, nor will it remedy the traffic congestion that is caused by King Charles's statue and the adjacent triangular refuge with its underground lavatories. Yet the whole difficulty can be solved by the simple expedient of moving the Column itself a short distance to the south.

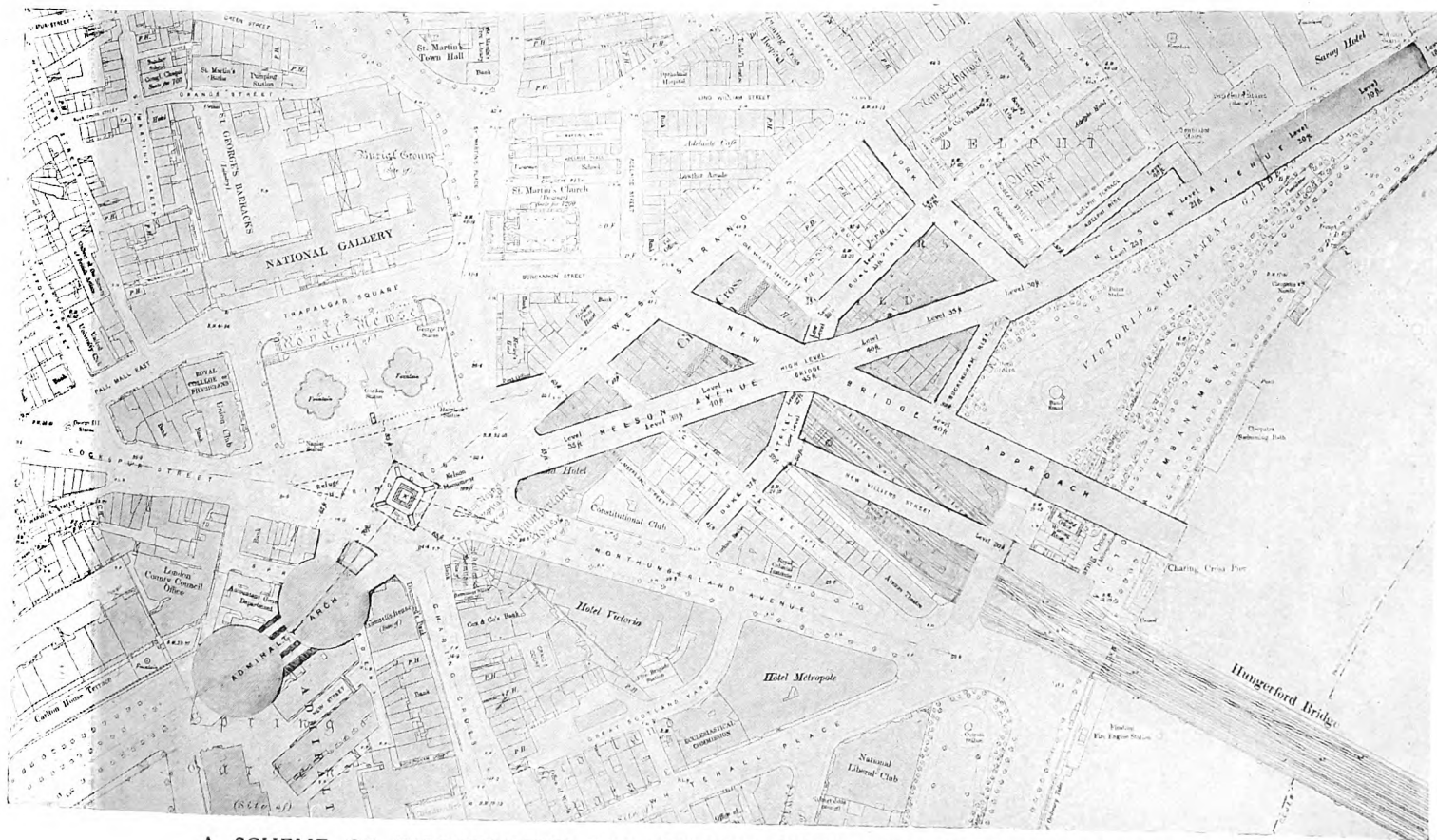
If the axis of Northumberland Avenue be produced until it meets the axis of Charing Cross and Whitehall, similarly produced, the meeting point will be found to be about 40 ft. north of King Charles's statue. This point, which by a coincidence is also struck by the produced axes of the Strand and Cockspur Street and is directly opposite the Admiralty Arch, is about 120 ft. south of the Nelson Column in its present position.

Accordingly, my proposal is to effect an improvement in the planning of London by moving the Column to the new

site above mentioned. Thence it could be seen for a long distance from six directions at present—namely, from Northumberland Avenue, Charing Cross and Whitehall, the Strand, Cockspur Street, the Admiralty Arch, and St. Martin's Lane—and from a seventh that is mentioned later. It would form a valuable traffic centre, and would occupy less space than the present refuges, thus offering no block to any of the lines of traffic. The accompanying plan shows the improvement effected.

The removal of the Column would enable a new road to be made through the present site of the Column from the Charing Cross Post Office (set back as shown on the plan) to the southern corner of the Union Club, in order to ease the east and west traffic of the Strand and Cockspur Street, and keep it more apart from the east and west traffic of Northumberland Avenue and the avenue to be hereinafter described to the Mall and Cockspur Street.

Should the scheme to construct a new road-bridge to take the place of the present Charing Cross Railway Bridge be carried out, a new avenue, called Nelson Avenue on the plan, might be made from Trafalgar Square to the Victoria Embankment at Waterloo Bridge, passing through the Grand Hotel, across Craven Street and the new bridge approach, close to the southern corners of Adelphi Terrace and the Hotel Cecil, and immediately in front of the Savoy Hotel and the Institution of Electrical Engineers. The axis of this new avenue, as far as Adelphi Terrace at least, should align on the Nelson Column in its new position, as above described. Its gradients would be easy, and it would destroy no building of the least importance except the Grand Hotel. It would pass mainly over open ground, or ground to be cleared in connexion with the bridge approach, and would add a most important new



A SCHEME OF IMPROVEMENT FOR CHARING CROSS. BY CHARLES G. CRESSWELL.

arterial thoroughfare from the City to the West End at nominal cost.

SUPPLEMENTARY STREETS.

1. Admiralty Arch Approach from Charing Cross: By pulling down two more houses in Charing Cross and Spring Gardens this approach may be made double the width of the distance from the nearest point of Drummond's Bank to a straight line drawn from the axis of the shifted Column to the centre of the Arch. This distance is about 60 ft. and makes the width of the entrance 120 ft. Forty feet of the centre of this might be used for a monument, leaving a 40 ft. road on either side. Drummond's façade should be harmonized.

2. Lateral communications with Nelson Avenue:—

(a) Strand.—In addition to the new bridge approach, a new road 50 ft. wide, called "York Rise" on the plan, might be made from the Strand opposite King William Street and Agar Street, on the line of George Court, to Duke Street, and thence by York Buildings (widened on the east side to 50 ft. and suitably graded) to Nelson Avenue.

(b) Adelphi Terrace.—In front of the Adelphi arches might be made a 30 ft. slope (called "Adelphi Rise" on the plan) from the avenue at the foot of York Rise to the east end of Adelphi Terrace. This would involve making an approach to the existing low-level road from the southern corner of the Hotel Cecil.

(c) New Bridge Approach.—A 50 ft. road, called "Buckingham Rise" on the plan, might be made from a point in Nelson Avenue nearly opposite York Rise, passing over York Terrace and a part of the sites of the houses abutting thereon, but not touching Buckingham Water Gate, to the new bridge approach, at or about the point where York Terrace now joins Villiers Street. One side of this road would overlook the Gardens, and form, like Nelson Avenue in front of Adelphi Terrace, one of the finest view points in London.

(d) Craven Street.—This street would be level as from

the Strand to Nelson Avenue, but the gradient from it to Craven Passage would be steep.

(e) Northumberland Street would be closed at its northern end. The part at the back of the Constitutional Club, as from Northumberland Avenue, might be retained for access to the Club, etc.

3. Subsidiary low level streets:—

(a) By widening Craven Passage to 50 ft. and lowering it about 2 ft., if necessary, and constructing a new road under Charing Cross Station arches to Villiers Street (not at a right angle as at present, but diagonally), the junction of Villiers Street and Duke Street is reached. This new road would pass under Nelson Avenue and the bridge approach at their junction. Estimating the level of the latter at this point at 45 ft., the level of the new road at Northumberland Avenue would be 23 ft., at Craven Street 25 ft., and at the Duke Street and Villiers Street corner 27 ft. Duke Street should be widened to 50 ft. on the south side to its junction with York Rise. Its level is 33 ft. at Buckingham Street (the southern portion of which is absorbed) and 37 ft. at its junction with York Rise. The level of the Strand here is 47.3 ft., and the level of Nelson Avenue at the other end of York Rise is 30 ft. This gradient is a moderate one; in fact, none of the gradients, save those of Craven Street and Old Villiers Street, are steep, and even these are no worse than that of Savoy Street. The whole road from Northumberland Avenue to York Rise is called "Duke Street" on the plan.

(b) By pulling down enough of the Charing Cross Station arches on the south side, a new street 50 ft. wide, called "New Villiers Street" on the plan, may be made from the east end of Craven Passage, parallel with the new bridge approach to the Embankment at the Underground Station, at 100 ft. from the bridge approach, though this does not strictly belong to my scheme. This street would cross the present road from the Avenue Theatre to the Underground Station.

THE ARCHITECTURE OF THE JEWS.

A VERY interesting paper on this subject has been read before the Manchester Egyptian and Oriental Society by Professor Archibald C. Dickie, M.A., F.S.A., Director of the Manchester School of Architecture. It appears to be true that, although some early Hebrew buildings may have been of a nature justifying the title of architecture, exploration has revealed evidence of little more than mere crude building as a general characteristic. At the same time, fragments of early works show a degree of skill in mason-craft which forces one to consider present evidence as inconclusive. Professor Dickie says:—

In Palestine the work of the excavator has been confined to the sites west of the Jordan, and out of the many cities enumerated in the Old Testament only about twelve have been excavated. These are Jerusalem, Gezer, Beth Shemesh, Lachish, Tell Sandahannah, Tell es-Safi, and Tell Zakariah by the Palestine Exploration Fund, and Samaria, Megiddo, Jericho, and Taanach by German and American exploration societies. In these sites complete investigation was impossible for various reasons. Plans of the boundary fortifications have, however, been recovered, and it is now possible to judge of their modest proportions. An area of anything from six to twenty-five acres would appear to have been commonly considered sufficient to contain an important city. Leaving out

of the question, for the moment, the extended Jerusalem of Solomon and his successors, it is within these closely packed areas that we must search. At the outset they stand self-convicted of a condition precluding the development of building, and this conclusion is strengthened by an examination within the walls.

It is necessary to commence our examination with the earliest evidence of occupation by the races preceding the Hebrew invasion, for the reason that housing conditions then established appear to have continued with only slight alterations up to Hellenistic times. Professor Macalister's work at Gezer shows that the Neolithic races of Palestine had established themselves in extensive cave communities of considerable strength as early as 3000 B.C. These races chose sites on rocky hills wherein they burrowed through the soft limestone. In some cases their abodes were extended in the manner of rabbit burrows, having many compartments connected by passages and provided with various entrances and exits. Entrances were usually in the form of manholes cut through the roofs, with two or three rudely cut steps, rising from the floor of each cave so entered. Some regard for internal convenience is shown in the various niches recessed in the walls, used, in all probability, as cupboards or wardrobes. Small triangular lamp niches, much smoked and set about

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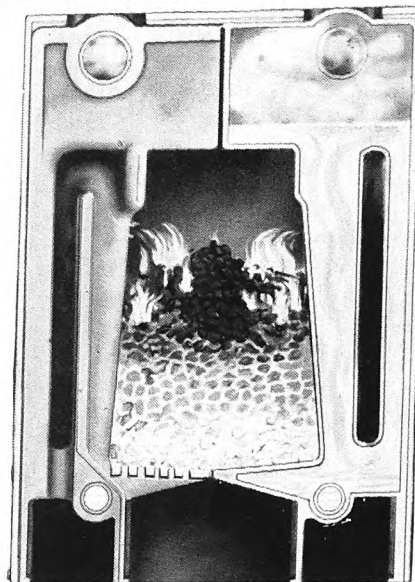
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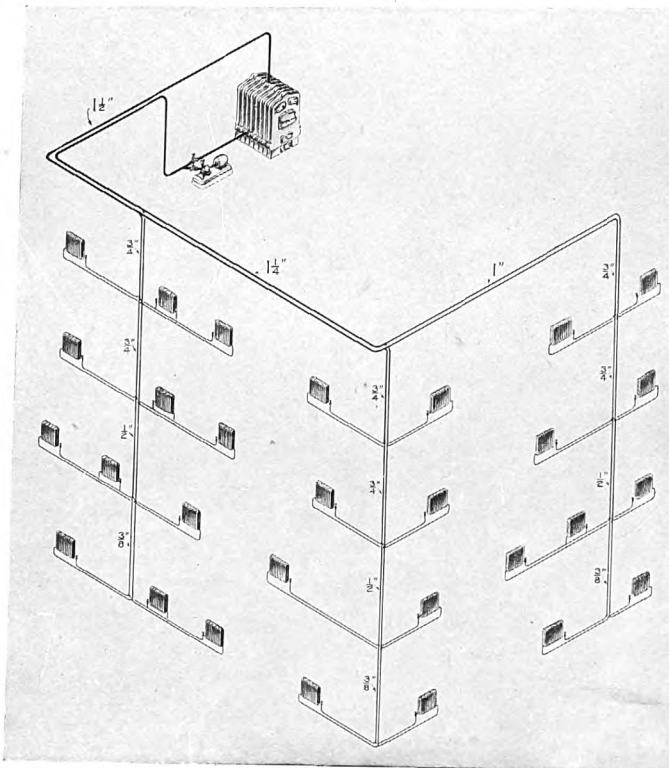
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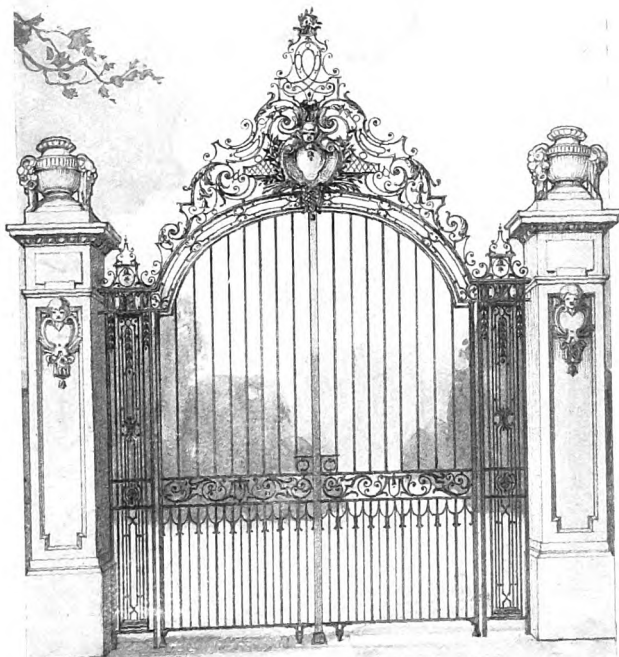
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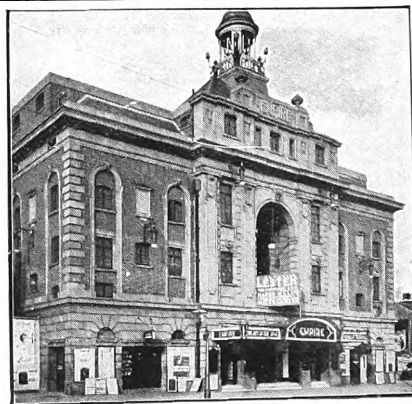
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3 ft. or 4 ft. high, explain the system of artificial lighting. Except in those compartments having manholes, the caves were altogether dark. Evidence of an attempt at something akin to the "Grand Manner" in cave architecture is seen in one of the systems explored at Beit Jibrin. Here is a large rectangular hall, measuring 47 ft. by 18 ft., having recessed chambers from its sides and approached by a regular rock-cut staircase; included in the system are several rounded chambers. The only evidence of decoration to be found in these caves are the graffiti scratched on the walls; but as it is impossible to tell when these were cut, too much importance need not be given to them. Special caves were set aside for burial purposes.

The geographical distribution of Palestine is such that limited tribal boundaries became inevitable, and the first real building effort is displayed in the earth ramparts, cased in stone, by which the cave cities were protected against neighbouring enemies. Semitic invaders drove out the Troglodytes and established themselves on the vacated sites about 2500 B.C. Although the caves appear to have remained in use, they were overlaid by buildings, and the low fortifications were replaced by high stone walls. One may therefore assume that the site then yielded accommodation both above and below the surface. The remains of buildings of this and later periods show them to have been of the rudest possible character, laid out without system and packed together haphazard, having regard to nothing indicating a knowledge of even the most primitive town planning. The huts themselves were small and irregular in shape, showing no geometrical knowledge. Narrow approach-alleys, unpaved and bounded by plain mud-plastered walls, meandered through the maze to the various entrances; in fact, plans of that period are so confused and fragmentary that the existence of alleys can only be assumed. Fortifications appear to have occupied the chief attention of the new tenants, and they, in conjunction with the more important water engineering works, provide the strongest evidence of engineering ability. These cities, then, such as they were, became the scenes of the triumphs of the invading Hebrews, and the spies who told of high and strong walls "fenced up to heaven" were reporting on 6 to 25 acre forts, within which the refugees from the outer villages joined their chief for protection. The rivalry and jealousy of the marauding clans of Canaan, to which the high walls bear ample testimony, were the Hebrews' strongest allies in their piecemeal conquests.

The Semitic races (which for simplicity's sake may be grouped under one name, "Canaanite"), now established, made little or no progress in the arts of building, and, except in the way of adding towers and otherwise strengthening the fortifications, they appear to have had little opportunity to improve.

After the occupation of Palestine by the Hebrews, the conditions of cities varied only slightly. Fortifications were from time to time strengthened. Successive layers of superimposed foundations found in every mound excavated, and frequently accompanied by regular layers of ashes, quantities of charred grain, etc., tell of demolition and hurried rebuilding in confirmation of written history. Some little improvement is seen in house-planning. The single hut, which had previously more often been extended by the addition of rooms to its sides, gradually disappears, and more methodical plans appear, consisting of outer open court, living chamber entering off the court, and inner chambers, covered by flat roofs with protecting parapets (according to the Law). Walls were built of mud bricks or stone; in the case of the latter the stones were usually rough blocks laid in mud; squared stones appear rarely, and as if from the hand of imported workmen.

Internally the walls were plastered, and small fragments of painted plaster discovered show some attempts at colour decoration. Roofs were formed of rough joists covered with brushwood and mud. Unusually wide spans were carried on beams, with intermediate supports of wooden posts in stone base sockets, introduced to prevent the post sinking into the clay floor.

An interesting, if gruesome, custom practised by the Canaanites, and continued apparently for some time by the Hebrews, was that of human sacrifice in the foundation dedication rites of their buildings, to which there is allusion in the Old Testament. Bodies buried diagonally, under the return angle of the foundations, have been found, indicating an importance put upon stability, scarcely borne out by the insufficiency of the building itself. It was, however, just that want of constructional skill which made it possible for the winter rains, penetrating the heart of loosely built and badly founded walls, to effect a complete collapse. In this connexion reference may be made to a custom in vogue to-day among native builders, namely, that of building the walls of a house and leaving them uncovered for a winter, in order to put them to the water test. The parallel is made more complete by an examination of the present system of building in Palestine, which is equally loose, but rendered slightly more homogeneous by the substitution of lime mortar for the mud invariably used by the ancient builders. A position also reserved for dedication rites was underneath the threshold, and in later Hebrew times the rite was observed by the more humane burial of a lamp between two bowls as symbolic of sacrifice. In these and in many other references there is evidence of a demand for durability, akin to what has been ever present in all great national building achievements. The decorated granite of Egypt was a consummation of the same ideal, but the Jew never reached the stage of even making the most of his own soft limestone. Distrained and distressed, in his building infancy he sought refuge in sacrifice from calamity to which his experience lent many parallels. "What man is there that hath built a new house and hath not dedicated it? Let him return lest he die in battle" (Deut. xx. 5).

Solomon's imported work at Jerusalem, four hundred or five hundred years after the Conquest, was a great advance. In spite of much promise, however, it appears to have had little after-effect, and there are few or no signs of improvement in the buildings of other cities with which his reign is credited. At Lachish, Professor Flinders Petrie discovered a few fragments of the Solomonic period, showing the Egyptian lintel cavetto and bead mouldings used over doorways in conjunction with jamb slab decoration in the form of low relief pilasters with rudely carved volutes. The latter discovery is one of particular interest, illustrating as it does the stonemason's primitive attempt to imitate a feature in which the volute occurs as early as *circa* 1000 B.C. The scantiness of such fragments, however, point to chance importation. The lintel was undoubtedly borrowed from Egypt, and the volute may possibly be traced to some remote Ionic prototype.

The main features considered in the "lay out" of a normal Jewish city were: the Stronghold or inner fort, the High Place, the Broad Place by the Gate, and the Market Place. The Stronghold had the obvious and most important function of a last defence. The High Place was prominent in both Canaanite and Jewish cities, and consisted of an open area in which a row of monoliths was placed, accompanied by an altar, laver, and cave for refuse. All about the area and around the bases of the standing stones at Gezer, bodies of sacrificed infants in earthenware jars were buried in Canaanite

and early Jewish periods. It is the alignment of standing stones,* however, which is chiefly interesting in our present quest. These sacred boulders express a condition of building barbarity which could not have existed contemporaneously with architecture as an expression of the higher building sense; they were borrowed and remained, for the time being, as monuments of Jewish inability to erect a more fitting offering.

Hellenistic influence brought with it the first real improvement in building and planning. The toleration of Alexander the Great marks a new period of semi-national building, and a greater development is shown in the 200 or 300 years following his conquest than during the whole preceding period of over 1,000 years. Although this term of comparative prosperity was broken by the viciousness of Antiochus Epiphanes and the consequent revolt of the Jews, it was renewed in even greater degree during their independence under the princely family of the Maccabees. Fashions in Greek manners and architecture became popular. Regard for formality and order in the lay-out of city plans is seen, streets became wider, and buildings show the temper of fitness to their sites and purpose. The main features of Greek architecture were borrowed and incorporated with such strong local feeling that there seemed hopes of a national type as the eventual result of Greek tutoring. Before this could be accomplished, however, Rome stepped in with overpowering influence.

The painted Tombs of Marissa, discovered by Drs. Peters and Thiersch, show a type of architecture of this Græco-Syrian character in which the parapet is incorporated in the façade, over triangular-headed openings, flanked by quasi-Greek details of a peculiarly local character. The remains of the Temple of Onias at Leontopolis, excavated by Dr. Flinders Petrie, appear to show the same illogical use of Classic entablature in conjunction with parapets of the same wavy outline as those illustrated at Marissa. The stern Greek treatment of the eaves was not observed. The parapet, which was legally demanded (Deut. xxii. 8), maintained its place as the crowning feature, and below it the cornice appears only as an intermediate horizontal band. If it were possible, it would be interesting to discuss the battle between the architecture of the local flat roof and the parapet, and that of the sloping roof and cornice of alien Greece. In spite of the architectural impetus of the latter, everything points to the retention of the parapet as an all-important detail which, in the natural course of development, must have quickly ousted the Classic eave and gable, and so have established a definite constructional form arising out of the flat roof, to which beauty could be partnered.

Such a paper as this would not be complete without reference to the Temples of Jerusalem. The descriptions of Solomon's temple and courts are so full that many restorations have been attempted. As, however, no single portion of the remains of any of the temples has yet been identified, it will be well, in the light of recent discoveries of contemporary buildings elsewhere, to confine oneself only to generalities. The temple proper was comparatively small, covering an area of about 90 ft. by 30 ft., and having a height to the ceiling of 45 ft., the roof presumably being flat. Externally, the building seems to have been plain, and it would appear that the "coping" indicates merely the existence of a parapet as a crowning feature, enclosing a flat roof. Masonry was smooth-dressed and close-jointed, and in this respect it differs from most of the masonry of the period

* There are eight stones standing in a line of about one hundred feet, the largest stone being 10 ft. 6 in. high.

elsewhere. Stones occurring in the walls of Jerusalem, which may, with some certainty, be assigned to this period, show similar advanced masoncraft. The two external columns had richly decorated "chapiters." Internally, cedar boarding was largely used as wall covering, and "there was no stone seen"; woodwork was, in parts, richly carved, and gilding was freely applied in the decoration. Undoubtedly the Temple of Solomon, with its surrounding courts, cloisters, and gates, platforms and steps, was by far the greatest building of the Jews. Its character was Phœnician, since it was the work of Phœnicians, but there speculation ends. The enthusiasm shown at the completion of such an offering to God can well be imagined. The Jews themselves knew no building but their own rude huts and fortifications, so that Solomon was forced to borrow Hiram's skilled craftsmen. That the group of buildings was laid out with considerable architectural skill is evident, although it must also be borne in mind that, by comparison, it loomed large and rich in the eyes of the Jews, who saw in it the centre of national aspirations under divine favour. After the captivity, the temple and courts which had been destroyed by Nebuchadnezzar were rebuilt by Zerubabel, *circa* 520 B.C. The work was not up to the standard of the original buildings (Hag. ii. 3), and this is not surprising when we compare the social and political conditions of the Jews.

A great portion of Herod's extended temple area walls still remains. It is the power and dignity of these fortifications, with their huge internal vaulted substructure transforming the irregular hill into a great level platform, which tell something of the story. Such a setting warranted a fitting jewel, and it is unlikely that here the finest period of imperial Rome should have failed. This great effort was, of course, entirely alien and dominating, generously applied to Jewish service, but only lent for an imperial purpose. In no other light can it be considered in Jewish history.

Comparison is here strongly marked. Great building is begotten of great expansion, but the greatness of the Jews lay in their heroic but unsuccessful struggles for the preservation of national integrity. They had forsaken their tents for the unlovely walled shelters of the Canaanites, and within these they strove against internal sedition and external enemies. No better instance of this can be quoted than that of Simon of Gerasa and John of Gischala, the leader of the Zealots, who, having common cause against Titus, found opportunity, in the breathing spaces of Roman attacks, to wage war against each other; this at a time when the sufferings of a protracted siege, in the defence of their most sacred possession, had all but reached their limit.

The references to building greatness in the Old Testament indicate a pride out of all scale with actuality. Ideals were not lacking. "Behold, I will lay thy stones with fair colours and thy foundations with sapphires . . . and I will make thy windows with agates and thy gates of carbuncles and thy borders of pleasant stones." So wrote Isaiah, with the true imagination of a great builder. The desire to build in strength and beauty is abundantly evident. Had history been different, Solomon's great example might have laid the foundation of a national style of architecture; the disruption which followed his death, however, left his reign the only period in which development on these lines was possible. The arts of peace died in the seed, and the greatest works of the Jews are to be found in their water supplies and fortifications. These show engineering power of no mean standard, forced out of them by the sheer necessity of self-preservation.



Plate I.

FROM INIGO JONES'S SKETCH-BOOK, 1614.

March 1917.

INIGO JONES'S SKETCH-BOOK.

By J. ALFRED GOTCH, F.S.A., F.R.I.B.A.

ANY personal relic of a great man is of interest; but a sketch-book with notes and sketches by the man's own hand, made for his own use and intended for his own eye, reveals the man himself, at least in one of his phases, as nothing else could.

Much has been written about Inigo Jones from second- or third-hand knowledge. During the last few years it has become apparent that much of what has been written is inaccurate and misleading, and it will help towards a true appreciation of the man and his work to learn something about him from first-hand knowledge.

His sketch-book has been known for many years to such as are interested in the subject, but the results of a careful scrutiny have not hitherto been published. It is preserved at Chatsworth, and so long ago as 1832 a lithographed facsimile was produced by G. E. Madeley, 3 Wellington Street, Strand, of which 100 copies were printed.

One of these copies is the foundation of these notes. The inherent difficulty of deciphering Jones's handwriting has not been lessened by the process of lithography, and when the peculiarities of the spelling are added to the difficulties of his version of the script of the period, it is not surprising that inquirers have been deterred from deciphering his notes.

Inigo Jones paid two visits to Italy, the first about the year 1600, of which very little is known. The second visit was in 1613 and 1614, when, it should be remembered, he was forty years of age. His sketch-book relates to the second of

these visits. On the fly-leaf at the beginning of the book is written in a free, firm hand the title here reproduced. The motto in Italian, which may be translated as "I find no other delight than to learn," is an excellent one. Let us see what he sets himself to learn as shown by his sketch-book.

He starts with the date, "Tusdai the 21 January 1614," and his first heading is "The Manner Of Drapery all antica." He then notes the effect of drapery as handled in the antique, as thus: "The foulds comm ether from summ high plaace, of (or) from a gathering, or girdell." "Foulds must be bigger in the middell, then at each end, lyke muscles." Then follow other notes as to the disposition of folds in drapery, and notes as to the garments worn by consuls, senators, gods, common Roman soldiers, and emperors. Among them is this poetic touch, "from the paaps ye sweet foulds goo somtimes as a starr is rays." There are eight pages of these notes on Drapery, followed by a drawing of a man in armour with a mantle hanging from his shoulders. Then come two pages of drawings—studies of folds in a tunic and in sleeves—with a note in which reference is made to "St. Paul's preching of Rafaell in Stampa"—that is, in a print. The advice is given to be sure to make the shape of the folds well for the spaces, "and not too many that cloyes the eye and in that Rosso was taxed by Vazary." And Vasari lived in the present day, how many draughtsmen

might he have "taxed" on the same score! With a final note "For Drapery," in which, among other things, he emphasizes the necessity of knowing well the shape of the garment which produces the folds, he quits the subject.

He then takes up the subject "of heare" (hair), which he illustrates by many studies of heads adorned with thick hair and flowing beards. Among them are also "heades looking downwarde" and otherwise foreshortened, both male and female. Among the notes relating to these studies he makes an interesting reference to a frieze of children in distemper, on board, at Whitehall by Polidor (Polidoro Caldara da Caravaggio), from which we gather that James I must have possessed an important work by that master. With regard to heads looking downwards, he makes the excellent observation that they "must be learned from the life and heads in relievo."

These studies are succeeded by others of old men, to show the muscles of the cheeks; and there are two quasi-anatomical drawings with the principal muscles enumerated and identified by letters of reference.

All these sketches are admirably drawn, the modelling being skilfully indicated both in the faces and the hair. Every line has its mission. The handling is free and spontaneous, and reveals Jones as a first-rate draughtsman, worthy of the estimate expressed by John Webb in his "Vindication of Stone-heng Restored": "Mr. Jones was generally learned, eminent for Architecture, a great Geometrician, and in designing with his Pen (as Sir Anthony Vandike used to say)

not to be equaled by whatever great Masters in his Time, for Boldness, Softness, Sweetness, and Sureness of his Touches."

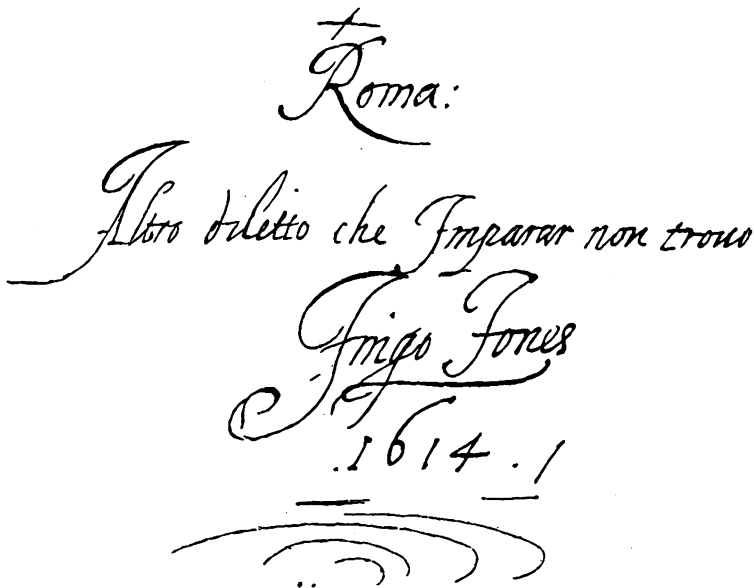
Jones then leaves the subject of drawing for a time, and presents us with some nine pages of antiquarian notes about Rome, under the heading "20 Fevria, of the Antiquites of Roome." The statements are succinct and matter-of-fact, as for instance:—

"The Sirquite (circuit) of Roome now is 16 myles counting Borgo and Trastavere."

"Waies: Ther wear 29 principall wais but the most celebrated wear 3." He then enumerates ten of the twenty-nine, stating their extent as thus: "Altosemita began at Monte Cavallo and went to ye Porta de St. Agnesse."

"Brigges: 8 Briges wear on the Tiber. Sublicio you see the Ruins of neear the Avent^m Mounte. The Triomfale or Vatticano was neear ye Hospital of St. Spirito and ye ruins are yt (yet) seen in ye views," and so on.

He then briefly mentions the hills, waters, sinks or sewers, "aquidots," and the Sette Sale. Of the "Thearmi or Baths" he says the ruins were yet to be seen of the Allessandrini and Neroniany, the Agrippinæ, Antoninii, and Aureliani, the Constantinæ, Dommitianæ, and Tittianæ. Then follow the theatres and amphitheatres, of which latter he says: "Thear ar standinge but 2 and thos half Ruined. On is the Collosso



TITLE PAGE.

built by Vespasian and Dedicated by Titus. at the dedication of which thear wear kylled 50000 beasts of divers kynds the out side is of Travertine and yt contained 85000 Pearsons. The other was of Stattillius and of Bricke and not very great and was whear ye monestary is of Sta Croce in Jeruselē and ye ruins ar yt seene." There is no description of the architectural treatment, there are no reflections or criticisms, but merely such facts as might have been prepared in a local guide-book for the use of the ordinary visitor.

The antiquarian notes end with those on "Fori or Piazi," in which he enumerates eleven out of the "17 Principal Piazas in Roome." He does little beyond identify the sites, but of the "Foro di Neerva" he says "the ruins of this wear Pulled down whilst I was in roome and only to have the marbell." A temple of Minerva, which stood in the Forum of Nerva, was in fact taken down by Paul V, the guide-book tells us, in order to obtain marble for the decoration of the Fontana Paolina on the Janiculus. Of the other Fori, Jones says, "thear Remaine nothing but thear Naames."

These notes record nothing but bald facts, but they throw a little light on the state of antiquarian affairs in the year 1614.

The sketch-book then reverts to vigorous studies of heads and limbs, joints of bones, figures and drapery. It gives an extract from "Lomatzo li: 6 fo: 290. Of the proportion of children," illustrated by some delightful sketches (see Plate II). Then follow further heads, studies of arms, feet, and hands grasping either books or drapery. Then comes an interval of many blank pages, after which the studies are resumed, and comprise a half figure holding a covered cup, further heads, three nude male figures from a sketch by Raphael, and studies of lips, noses, and eyes.

All these studies, particularly those of the heads, appear to be drawn from pictures, prints, or reliefs. The sources are often indicated, as "Dell Polidor in dissegno" (from a picture), "da un relevo," "Polidor fregi grandi," "Memoria della madonna dell Parmesani in Stampa," which may be taken to mean "a reminiscence of Parmegiano's Madonna from a print." Other masters are mentioned: "Baccio," better known as Fra Bartolomeo, "Rafaell," "An. Schavon," otherwise Andrea Schiavone, and "Mihil Angelo." The last-named is mentioned in connexion with some very spirited sketches of six of the minor figures in his great picture of the "Last Judgment" in the Sistine Chapel.

These are the last of the drawings in the sketch-book (save one, presently to be mentioned). The whole series is solely concerned with the human figure, and there is not a single stroke having any connexion with architecture. On the face of it they would be taken for the work of a student of painting, a conclusion which would be fortified by finding the sketches from the "Last Judgment" followed by a page and a half of directions as to "Colloring" (colouring) taken from "Lomatzo Li. 6 fo. 301." Lomazzo, it will be remembered, was a painter of Milan, who became blind and wrote two works on painting and architecture.

But architecture is not wholly ignored, for the two pages next after the last extract from Lomazzo are devoted to reflections on that subject, and are worth transcribing at length.

"Thursday ye 19 January 1614. As in dessigne first on sttudies the parts of the boddy of man as Eyes noses mouths Eares and so of the rest to bee practicke in the parts sepperat ear (ere) on comm to put them togethear to muak a hoole figgur and cloath yt and consequently a hoole storry with all ye ornaments, So in Architecture on must studdy the parts as loges Entrances Haales chambers staires doures

windowes, and then adorne them with colloms cornishes ffondati stattues paintings compartiments quadratur Cartochi tearmi festoni armes Emprors maskquati folianni, vasi, harpes Puttini . . . strats, scroules baccinents (bacinetti) balustri Risalti. lions or eagls . . . converted in to follianni, sattiress . . . victories or angels, antick heads in shells, cherubins heads with wings. heades of beests Pedistals, Cornucopias, baskets of frutes, trofies, juels and agates, medalio draperies, frontispices Broken and Composed."

The writing of these lines across the page has tended to leave the horizontal and to rise more and more towards the right; so there follows—"Noate. I must ever remember to cure the defect of wrighting and drawinge awaye upwards to ye right hande and rather sinn in the contrary." The other page on architecture runs thus:

"Friday ye 20 January 1614. In all invencion of Expressious ornaments on must first designe ye Ground or ye thing plaine as it is for youse, and on that vary it, addorne yt, Compose yt with decorum according to the youse and ye order it is of: as in the Cartouses I sawe of Tarquinius Ligustri of Vitterbo.

and to saie trew all thes composed ornaments the wch proceed out of ye aboundance of dessigne and were brought in by Michill Angell and his followers, in my oppignion do not well in sollid Architectuer and ye fasciati of houses, but in garden loggis stucco or ornaments of chimmes toppes or the inner parts of houses thos compositiones ar of necessity to be yoused. For as outwardly every wyse man carrieth a graviti in Publick Places, whear ther is nothing els looked for, yt inwardly hath his imagination fired and sumtimes licenciously flying out, as nature herself doeth often tymes stravagantly, to dellight, amase us sumtimes moufe us to laughter, sumtimes to contemplation and horror. So in architectuer ye outward ornaments oft (ought) to be sollid, proporsionable according to the rulles, masculine and unaffected. Whearas within the Cameras yoused by the ansients the varried and Composed ornaments both of the house yt sealf and the movables within yt ar most commendable."

This is all that Jones says about architecture, except that in the latest subject of all upon which he touches—"of Charriots and Poops of anticke shipes"—he observes that the ornament of such things is sometimes in imitation of the ornaments used in architecture. This he exemplifies by a sketch of the poop of a ship, freely drawn it is true, but not with quite the same mastery as he displays in connexion with the human figure.

With this end the contents of the little book; but before quitting the subject a few words may well be said about the dates written here and there. Those in the earlier pages, Tusdai the 21 January 1614, Monday ye 24 February, Sondag ye 22 Junii, are all according to the new style, which was in use at Rome, and had been since 1582. Those on the later pages, whereon the architectural reflections are written, namely, Thursday ye 19 January 1614, and Friday ye 20 January 1614, are according to the old style, which was still in vogue in England, and they actually indicate January 1615, when Jones had already returned to London and left far behind him the masterpieces of Italy.

It may seem odd that a great architect's sketch-book should contain no sketch of architecture; but gather together all the drawings known to have come from Jones's pen, and nine-tenths of them will be found to have nothing to do with architecture. He could draw architectural subjects with facility; but, to judge him by his work, he drew the human figure with delight.

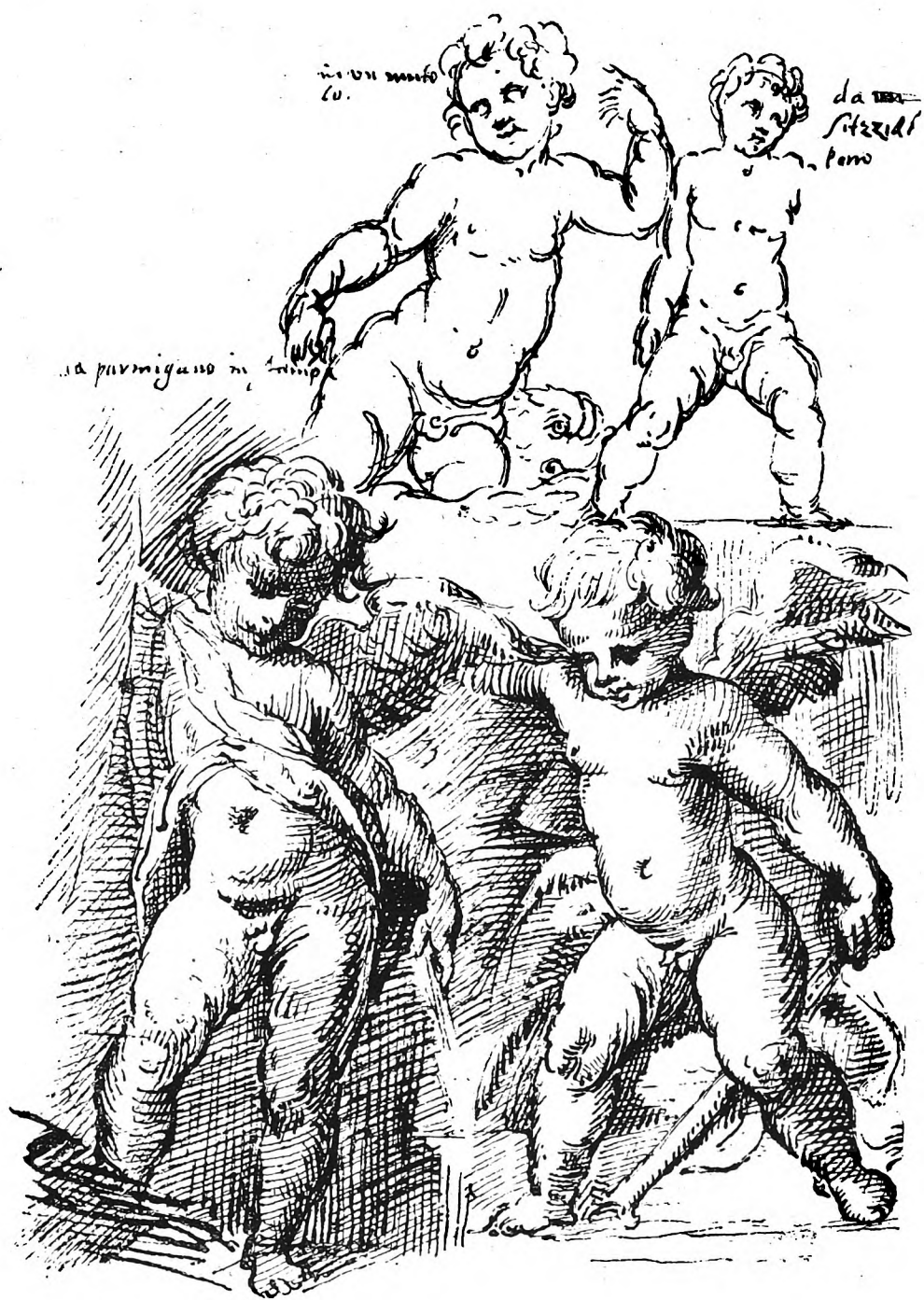


Plate II.

FROM INIGO JONES'S SKETCH-BOOK, 1614.

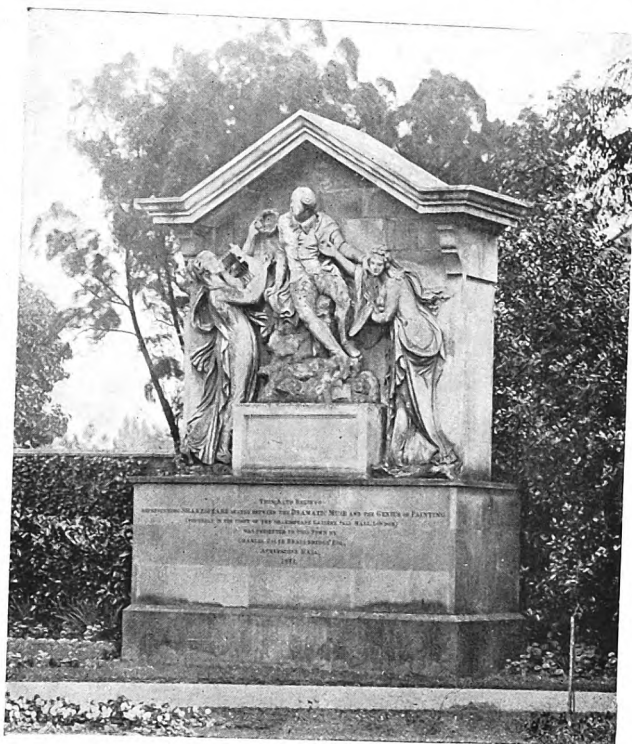
March 1917.

BOYDELL'S SHAKESPEARE GALLERY IN PALL MALL.

By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

EIGHTEENTH-CENTURY England cannot lay claim to having valued the works of Shakespeare at their true worth: men lived contentedly in an atmosphere of "common sense," and scholars were inclined to magnify every irregularity they could discover rather than to let themselves be carried away by whole-hearted homage to anything not moulded according to their own preconceived ideas. The Romantic Revival was still some way off, for eighteenth-century Rationalism was essentially opposed to Romance. Even Coleridge, from whom probably came the first serious attempt in this country to grasp the all-embracing and all-satisfying qualities of Shakespeare's works, had not learned by the last years of the century to see them in the light in which he viewed them in later years; he had not been awakened to a true understanding of the great precursor of the Romantic school. The *littérateurs* handled Shakespeare warily, but the stage acclaimed him more openly: an age of great actors and poor playwrights seized upon the possibilities offered for dramatic presentation in many of the plays. Garrick, it is true, exploited them, for he was attracted more by the scope they offered for his own dramatic powers than by any real appreciation of them as literary masterpieces; but he, more than anyone, brought about a furore amongst playgoers, and created a Shakespearian atmosphere which manifested itself in more directions than one. The whole tendency of the late eighteenth century was towards a romantic sensibility in the arts and a more human

interpretation of them. Artists were beginning to feel themselves less and less restricted to portraiture and to themes drawn from the enchanting pages of classical mythology, and were looking farther afield to the beauties of Nature around them, and sought inspiration from scenes in daily life no less

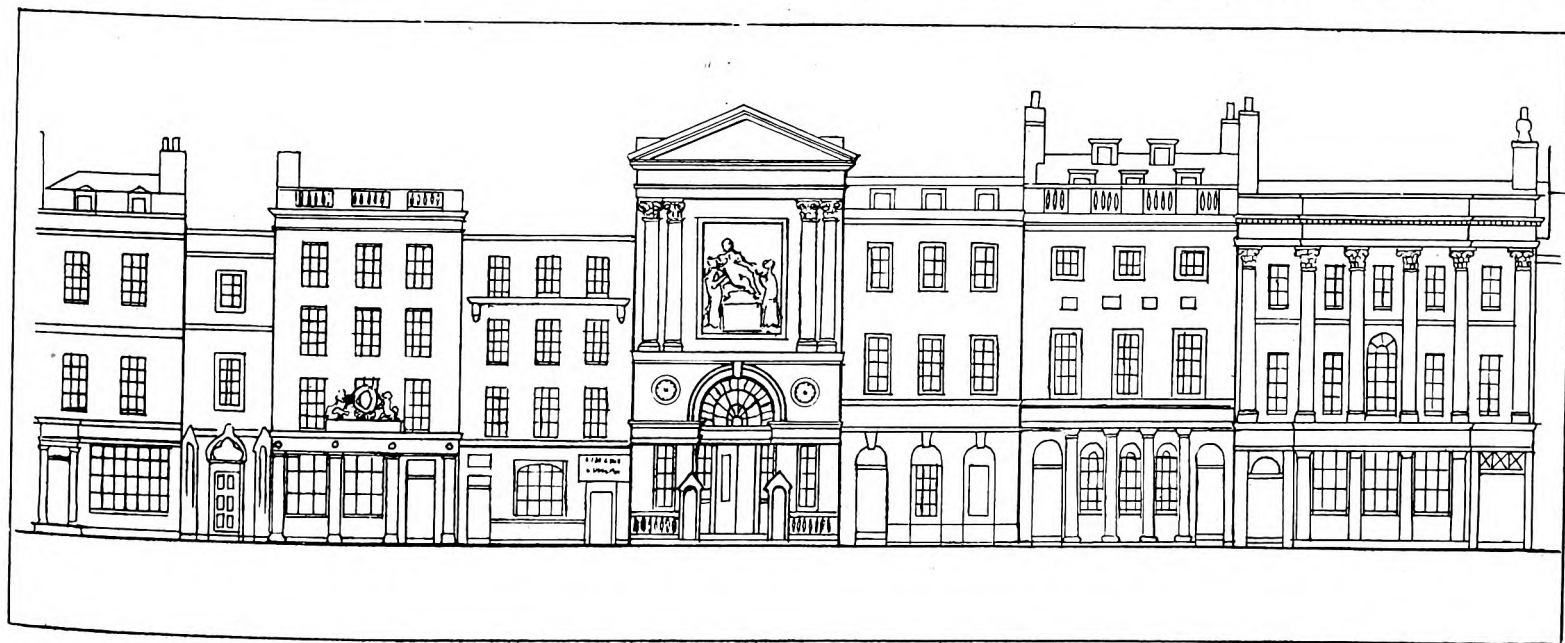


SCULPTURED PANEL BY THOMAS BANKS, R.A., FROM THE FAÇADE OF THE SHAKESPEARE GALLERY, NOW AT STRATFORD-ON-AVON.

honoured place in the annals of British art, primarily on account of the immense service he rendered to engravers of the native school, and secondarily because of the ambitious project which he carried out in Pall Mall.

John Boydell was born on January 19th, 1719, at Dorrington Hall, near Woore, in Shropshire, and, coming to

than from characters drawn from history and the drama. There was a broadening out of the realms seemly for the artist to disport in, and deviations from the beaten track were welcomed by British painters and engravers. But the patron was indispensable to any measure of success. Without the encouragement and practical assistance that the patron could give, many an eighteenth-century artist would never have been rescued from oblivion. As the century advanced, patronage by the nobility gave way to a system of patronage of less exalted type, but none the less indispensable. Alderman John Boydell, who brought forward many artists and did much to encourage British art in the latter half of the century, was of the merchant-prince order of patron. His achievement was considerable, but in the end he suffered, as many another, from the blight of chilling apathy meted out to him by an ungrateful people. His name finds an



THE SHAKESPEARE GALLERY AND ADJOINING HOUSES ON THE NORTH SIDE OF PALL MALL.

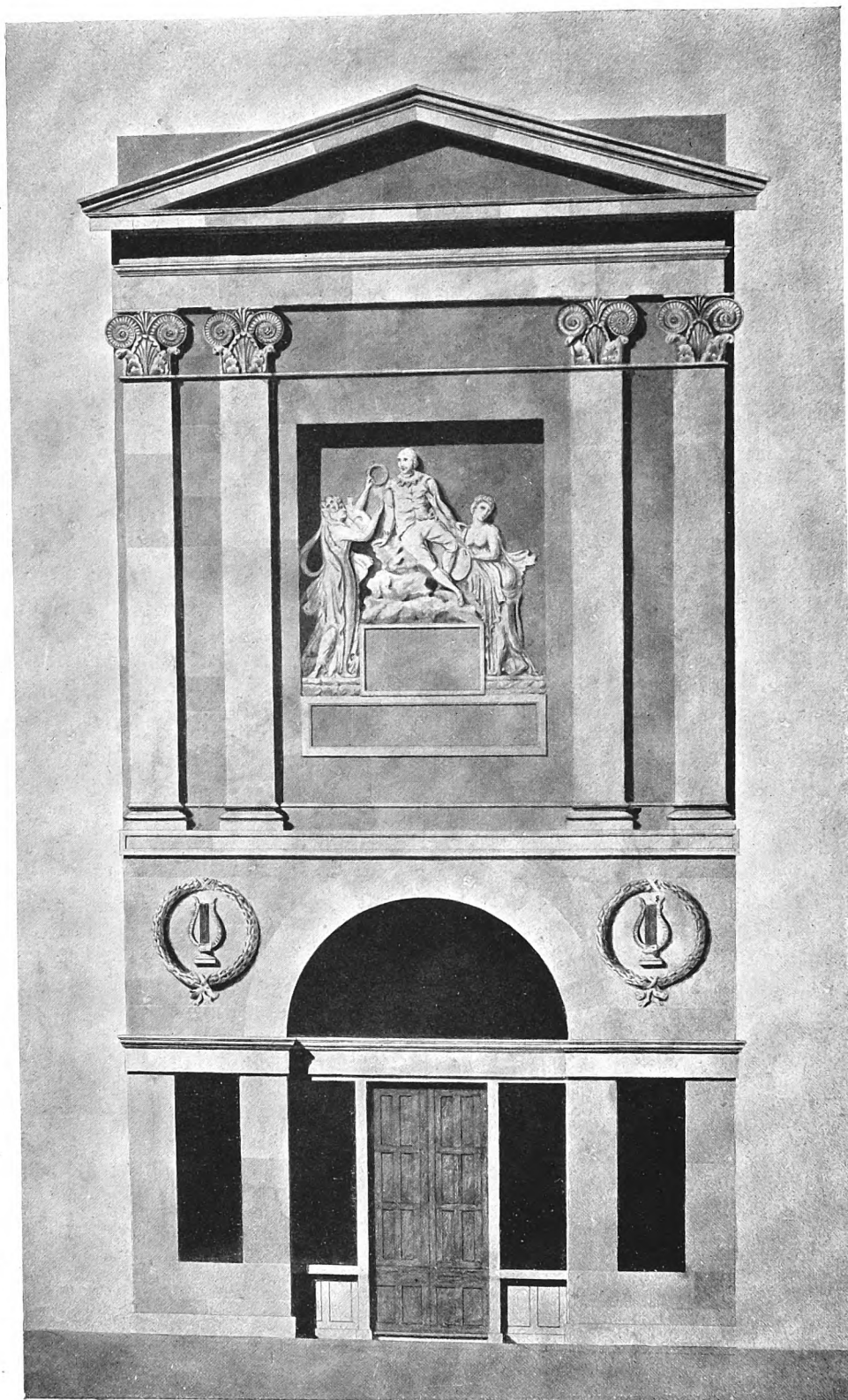
Traced from a pencil drawing in the British Museum dated 1796.

London when about twenty years of age, apprenticed himself to W. H. Toms, the engraver. Prints by English engravers were scarce before this time, whereas the triumphs of the French school of line-engraving had long been pouring into this country. It was not that the art was unknown here, for foreign artists from one source and another had left their mark on all the arts in this country from the time of Elizabeth onward; but it was not till the eighteenth century was well advanced that a definite British school was formed. Amongst the pioneers such a man as William Woollett stands out, not only for his excellent portraiture, but also for his translations of landscape paintings by the painters of his time. Boydell was himself no mean artist, and a widespread acceptance welcomed the appearance of the "Bridge Book" from originals by his own hand. He followed this in 1751 by a larger series of views of England and Wales, and this, too, was well received. It was, in fact, largely from the proceeds of these ventures that he was enabled to take up the rôle of patron and to commission plates from numerous engravers whose skill he recognized. Boydell's genius, and the reputation which was to succeed him, lay not so much in his powers of delineation as in his capacity to perceive genius in others. He quickly appreciated the worth of that immortal group of artists—mezzotinters of the first order—to which such names as Richard Earlom, James McArdell, Valentine Green, and John Raphael Smith belong. He published Earlom's "Liber Veritatis," after

originals by Claude, and many of the masterpieces by the hands of these artists bear the name of his publication. So great was the impetus he gave to British engravers that their fame spread not only in this country but amongst foreign collectors, and the flood of Continental prints into England slackened appreciably. His part in building up an English school of engraving was a leading one. Prosperity smiled on his enterprise and,

as a result of his influence, the engraver's art in this country reached a higher level than it had ever before attained; all his efforts were directed to that end, and led him on to the fulfilment of his great ambition—the founding of a Shakespeare Gallery of British art and the publication of a monumental edition of Shakespeare's works, to be illustrated by engravings after the pictures in his gallery. The pictorial representation

of Shakespearian scenes and characters opened up a wide and unexplored field. It was about 1786 that the project began to materialize, and it is to Boydell's credit that he should have been so much ahead of his time that he felt justified in taking these measures to direct public attention towards a fuller appreciation of Shakespeare than the trend of opinion amongst critics was inclined at that time to allow. Approaching the foremost painters of the day—Sir Joshua Reynolds, Romney, and West amongst them—he commissioned them to paint Shakespearian pictures, and set about building a gallery in which to exhibit them. The site chosen was on the north side of Pall Mall, at one time occupied by the Almack Club, and the erection of a new façade was entrusted to George Dance, R.A., then at the height of his fame. Dance steered clear of such sentimental shams as Horace Walpole had perpetrated earlier in the century, and made no futile attempt to create an artificial Elizabethan atmosphere. Shakespeare happened to live at a time when the arts in England were in the crucible, but the truths underlying his work are for all time.



FAÇADE OF THE GALLERY.

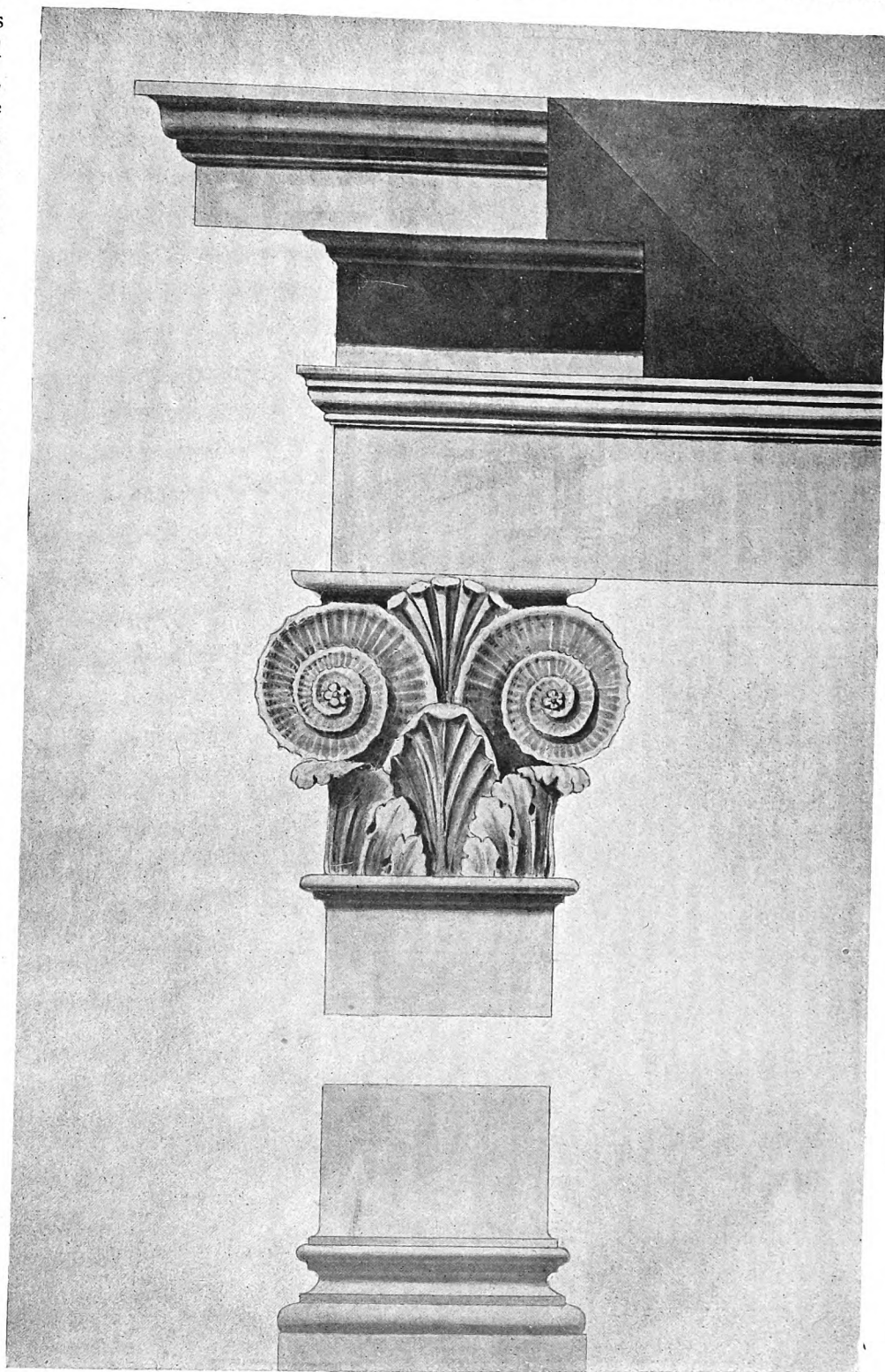
George Dance, R.A., the younger, Architect.

From a drawing in the Soane Museum.

Dance, who could not be bound by considerations of local tradition or passing fashion, worked in a Classic strain. There was thus more in common between the building and its contents than might have been apparent to the uninitiated, even though a sculptured panel had not proclaimed at a glance to the passer-by that it was in some way associated with the name of the immortal bard. The sculptured panel, representing "The

Apotheosis of Shakespeare" by Thomas Banks, R.A., occupied the centre of the façade: the poet is seen between the dramatic muse and the genius of painting, the composition being conceived with poetic imagination and carried out with classic restraint.*

The façade itself was simple in its main lines, but very distinguished. The architect, having provided a setting for the sculptured panel, concentrated interest, as far as architectural detail was concerned, in the design of the capitals to the pilasters of his "Order." These capitals were rather remarkable, inasmuch as they were a departure from accepted models. Various attempts have been made from time to time to produce new "Orders of Architecture" capable of vying with those of antiquity, and they have been, for the most part, failures. Dance did something more than make an experiment when he evolved an Ionic pilaster capital with large volutes suggestive of the ammonite—one of the most perfect spiral forms to be found in the whole realm of nature: he achieved a success. Other architects were not slow to recognize this, and plagiarized his idea; Nash, for instance, availing himself of this model in his rebuilding of Lower Regent Street. Sir John Soane, who was scathing on the subject of "hybrid designs for new Orders," said of this design in his Royal Academy lectures that "it was so well conceived in all its parts, and so truly in the grand style of Antiquity, that it is impossible for any man with the least spark of knowledge of architecture, or with any love for the art, not to feel highly gratified with this production of successful genius."†



DETAIL OF THE ORDER.

George Dance, R.A., the younger, Architect.
From a drawing in the Soane Museum.

In 1789 the scheme had so far advanced that thirty-four of the commissioned pictures were on exhibition in the building, but the number was added to rapidly during the next three years, for in 1791 there were sixty-five, and by 1802 there was a total of one hundred and seventy exhibits, inclusive of two or three pieces of sculpture. During these years the Shakespeare Gallery was one of the landmarks of literary and artistic

life in London, and it was realized that private enterprise had made possible such a collection of works of art accompanied by so fine an architectural display. But the recognition was not on a sufficiently generous scale to reimburse Boydell to the extent of the handsome commissions he had handed to so many artists. He succeeded in publishing his illustrated folio edition of Shakespeare's works in 1802; but when troubles in France caused intercourse with the other side of the Channel to be cut off, his business as a print-seller was seriously crippled, and he was no longer able to meet his liabilities. His intention to bequeath the gallery and its contents to the nation was frustrated, and at an advanced age he was obliged to seek and eventually obtain sanction from Parliament to dispose of everything by lottery. This was in 1804, and from the sale of the enormous number of twenty-two thousand tickets* his debts were paid in full; but he died shortly before the lottery was drawn. The fortunate holder of the winning ticket—Mr. Tassie, of Leicester Square—entrusted to

Mr. Christie the sale of the building and the whole collection by public auction, without reserve, in May 1805. The sale catalogue refers in grandiloquent language to the "proud display of National Talent" to be dispersed, and with the last fall of the hammer ended a project inspired by high motives and probably the most advantageous to British artists that had

* This panel has been removed to Stratford-on-Avon, and has been set up in the form of a monument with inscription in the garden of New Place, as seen in the illustration on page 49.

† Sir John Soane's Academy Lecture III. MS. in the Soane Museum.

* "The Projector," March 1805

ever been embarked upon.* The Gallery was appropriately acquired by the British Institution, founded in 1805, for "the encouragement and reward of the talents of British Artists." Under the auspices of the Society it opened its doors in January 1806, and continued as a picture gallery for some years, but was eventually demolished in 1868.

On the monument set up to the memory of Boydell in 1820 in the church of St. Olave Jewry,† where he was interred,

* The pictures realized 5,837 guineas, and the premises 4,400 guineas.

† The church of St. Olave Jewry was pulled down in 1888, and its parish united with that of St. Margaret Lothbury, whither the monument was removed to its present position at the west end of the church.

tribute is paid to this extraordinary man who, in spite of his other activities, rose in 1790 to the position of London's chief magistrate.* It is there recorded how his skill as an engraver and his acumen as a print-seller "enabled him to afford unexampled encouragement to the English school of historic painting, and to form that splendid collection of British Art, the Shakespeare Gallery."

[I am indebted to Mr. Walter Spiers, F.S.A., for access to the drawings in the Soane Museum.—A. S.]

* Boydell was elected Alderman in 1782, served as Sheriff in 1785, and was chosen as Lord Mayor of London in 1790.

RURAL ARCHITECTURE IN FRANCE.

By H. BARTLE COX, A.R.I.B.A.

AN exhibition has just been held in Paris which offered a new interest to French architects in particular, and to the French public in general. The exhibition was organized by La Société des Architectes Diplômés par le Gouvernement, under the patronage of the Under-Secretary of State for Fine Arts.

After the War there will be great building activity in France, extending through many provinces, from the North Sea to the Vosges; and keeping this in view many well-informed people have remarked the strange fact that although numerous books in the French language deal very thoroughly with monumental architecture in nearly every part of the world, yet there does not exist any complete documentation of rural architecture in the different districts of France.

Last summer certain artists, architects, and statesmen sustained a severe shock as the result of an exhibition entitled

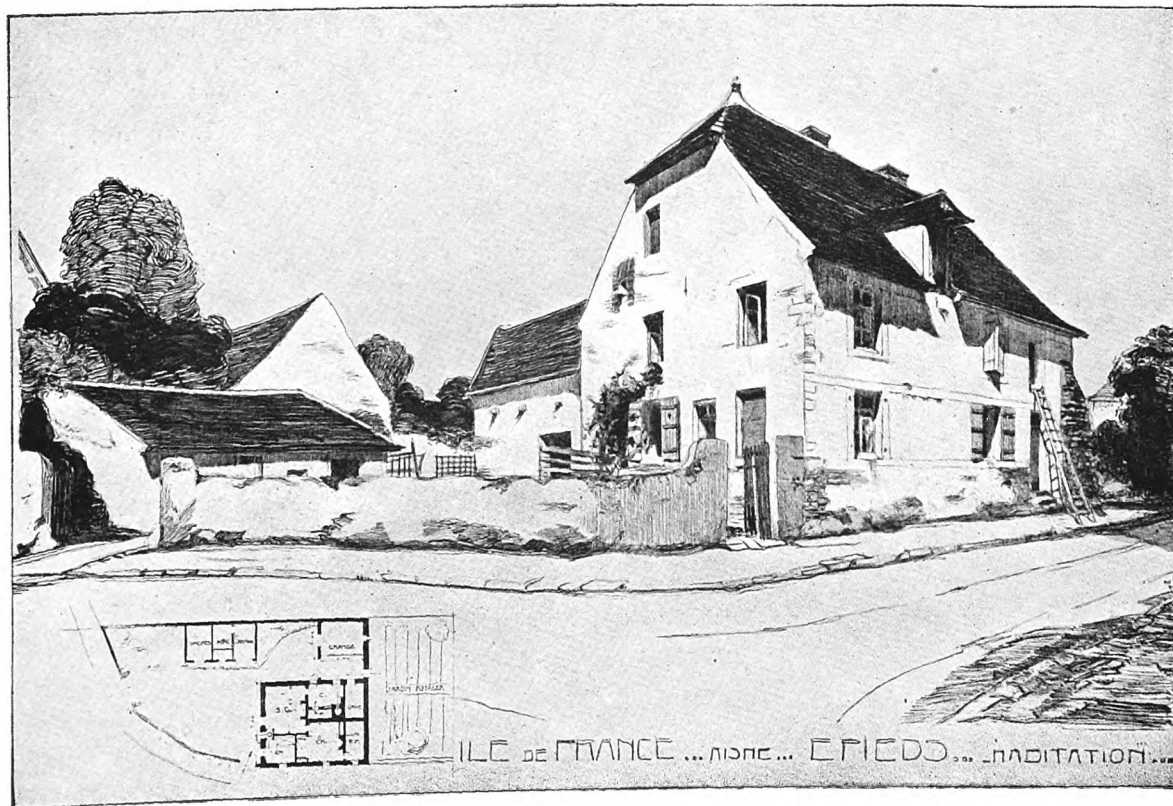
"La Cité Reconstituée," which gave them a foretaste of what might happen in the way of building in the invaded provinces. Fortunately, however, M. Paul Léon, Director of Historical Monuments, had had the timely inspiration to instruct M. André Ventre, one of the architects of that administration, to make inquiries into the various methods of construction adopted in the different provinces, from Flanders to Alsace, and it was the interesting series of documents collected by M. Ventre that formed the nucleus of the exhibition that bore the title of "L'Architecture Régionale dans les provinces envahies."

The exhibition included about 600 drawings, photographs, engravings and paintings, etc., of rural architecture; classified in districts as follows: (1) Flanders, Artois, and Picardy; (2) Valois and Ile-de-France; (3) Champagne; (4) Lorraine and the Vosges; (5) Alsace. The accompanying illustrations indicate the character of the exhibits.

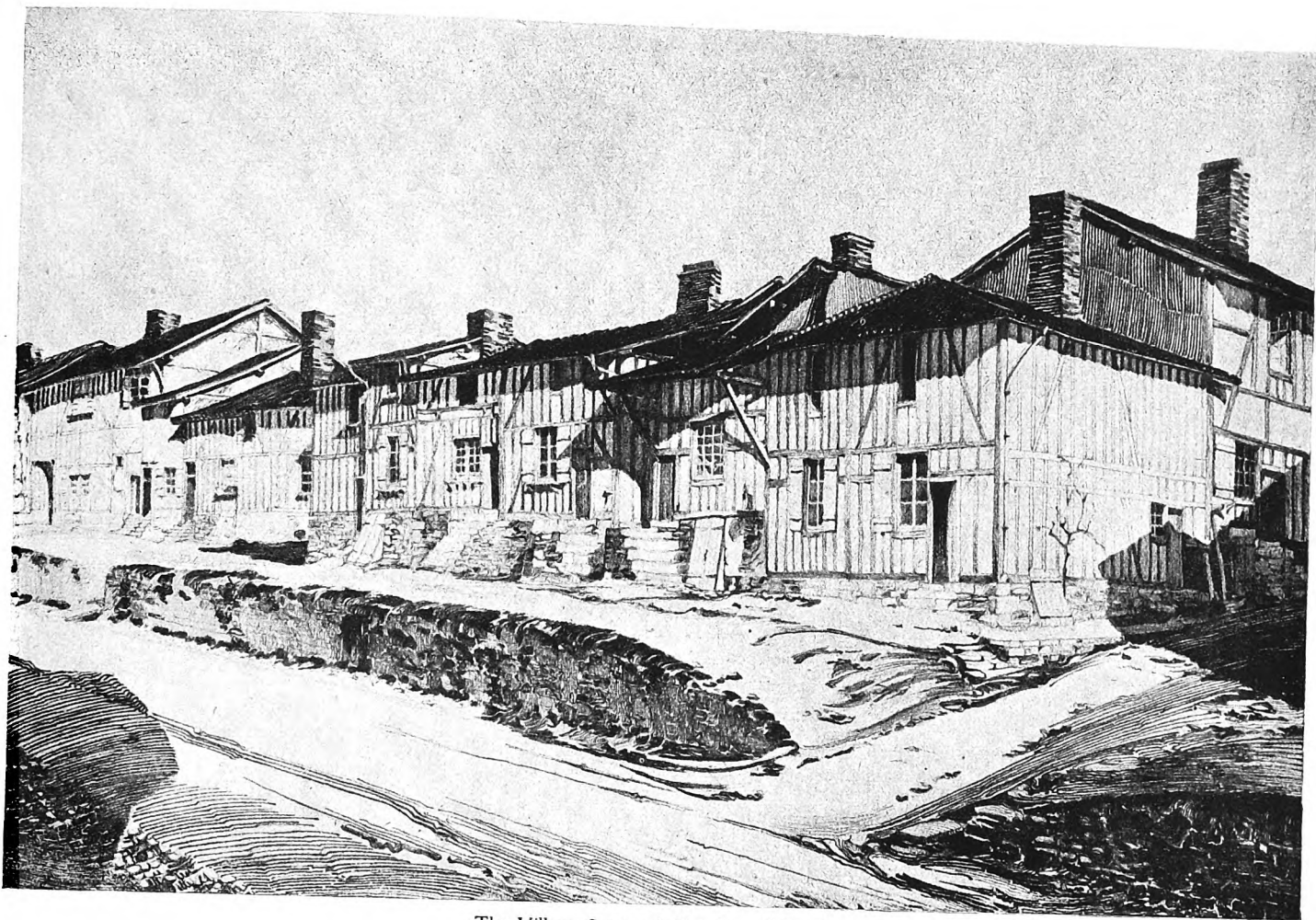
The aim of the promoters is to direct general attention to the fact that every province has a certain charm of its own which ought to be preserved.

An effort is being made to popularize the poetry of the provinces through the medium of the press, and articles have appeared in most of the leading French newspapers, including "Le Temps" and "L'Illustration."

If the movement be successful, adequate legislation will follow, but so far no official steps have been taken. Certain projects, however, are in view. The Government, we are told, strongly supports the idea, and the organizers of the exhibition have obtained, amongst others, the patronage of M. Raymond Poincaré, President of the Republic; M. Malvy, Minister of the Interior; and M. Dalimier, Under-Secretary of State for Public Instruction and Fine Arts.



A ROADSIDE HOUSE AT ÉPIÉDS (AISNE).



The Village Street of Cheminon (Marne).

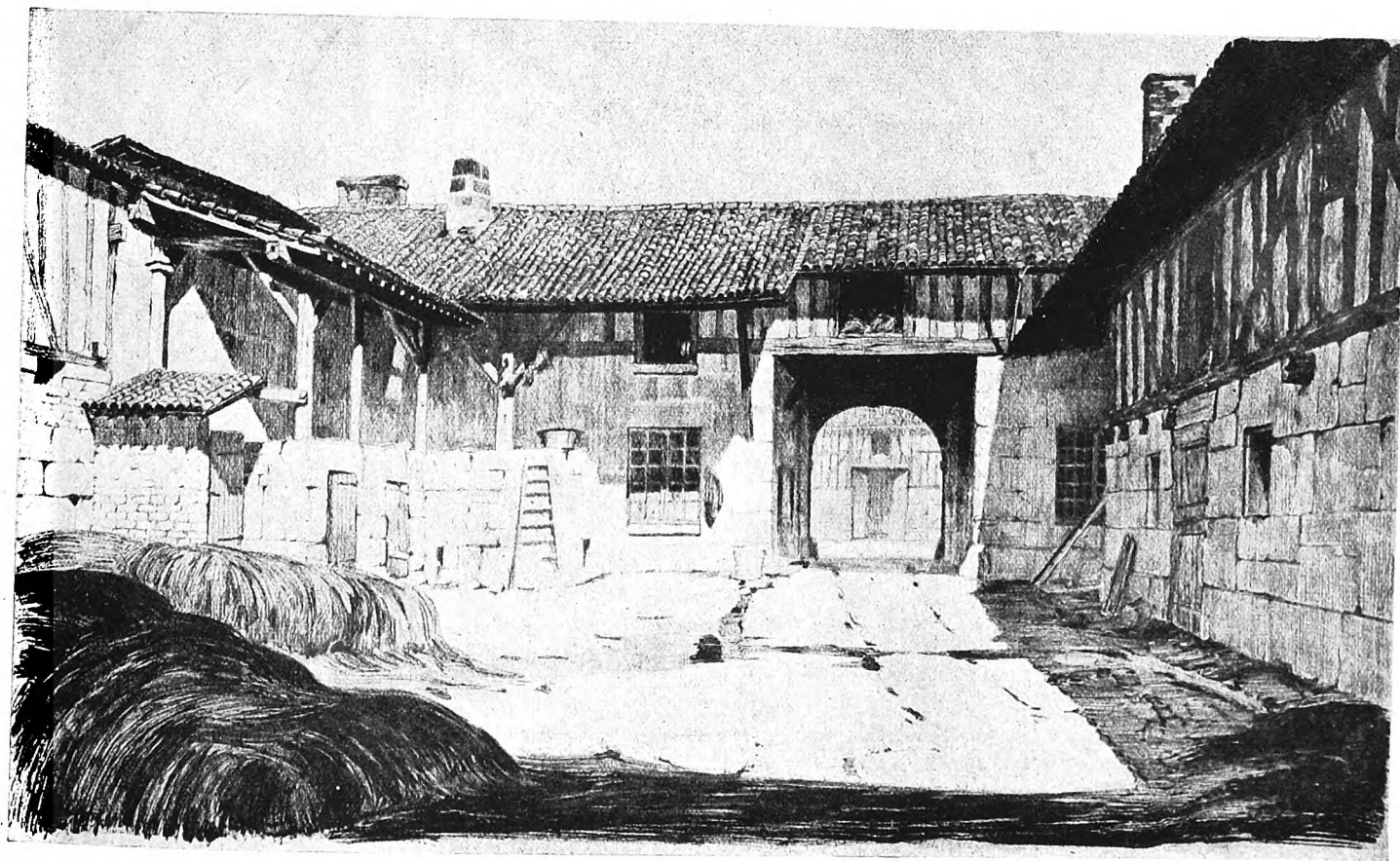


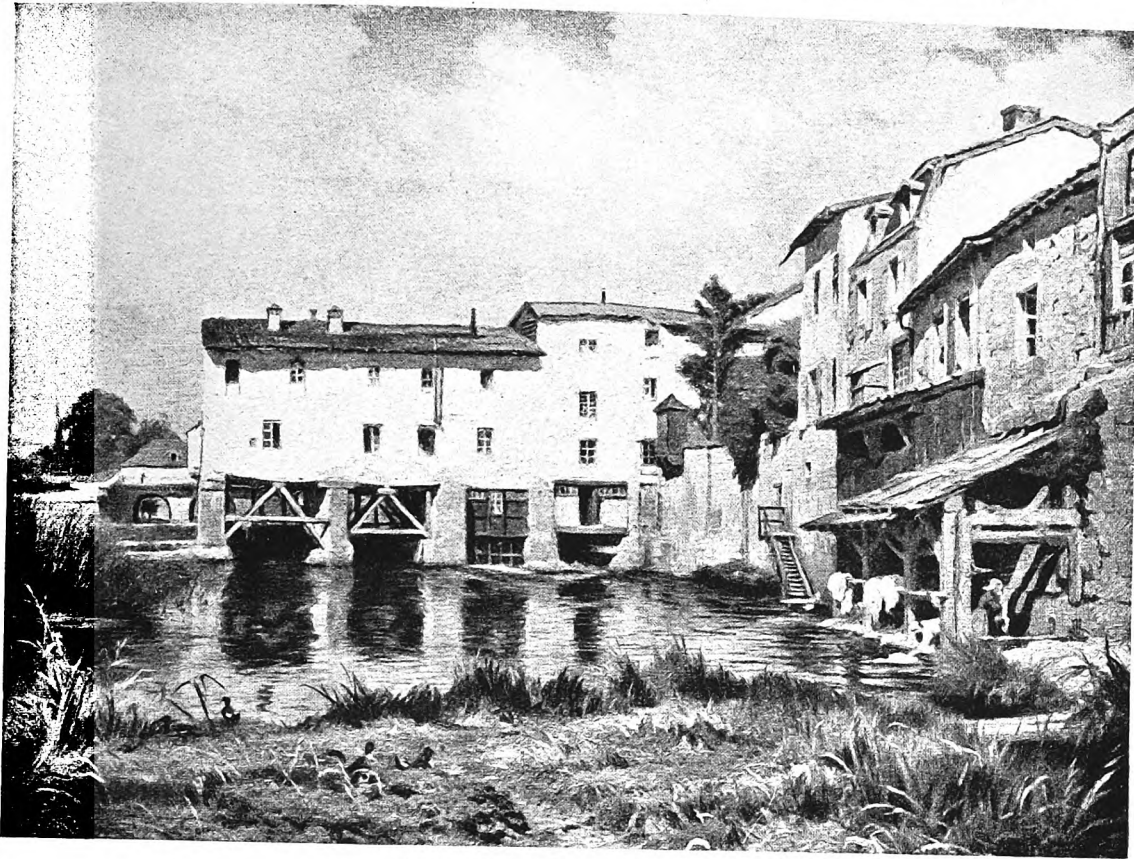
Plate III.

Farm Courtyard at Rancourt (Meuse).

March 1917.

RURAL ARCHITECTURE IN FRANCE.

From drawings by André Ventre.



THE OLD MILL, VERDUN.
From a painting by A. Renaudin.

One project on foot is to hold, during the War, a competition for which the Government will be asked to give prizes and to grant permissions, of a certain number of days, to architects at the Front who would desire to compete; the object of the competition being to determine a kind of typical architecture for each district. It is suggested that the designs should take the form of models, so that they could be easily understood by rural folk, the prize models to be sent to the various *mairies* to serve as examples to follow in any rebuildings that may be required.

It is thought that as the Government will probably be giving financial aid for rebuilding in the devastated areas, they will be able to enforce some form of legislation that will preserve as far as possible the distinctive character of the architecture in each district.

Most of the articles on the village architecture of the provinces that have appeared in the French newspapers are sentimental in tone, and lack a philosophic foundation. Nobody asks for the preservation of the *charabia** of the Auvergnats, yet doubtless it is not without some local colour. *Autres temps, autres mœurs*. Different circumstances make different styles even in the same places, and the range of men's minds increases with the march of civilization.

* The dialect of the Auvergnats, and synonymous with unintelligent speech.

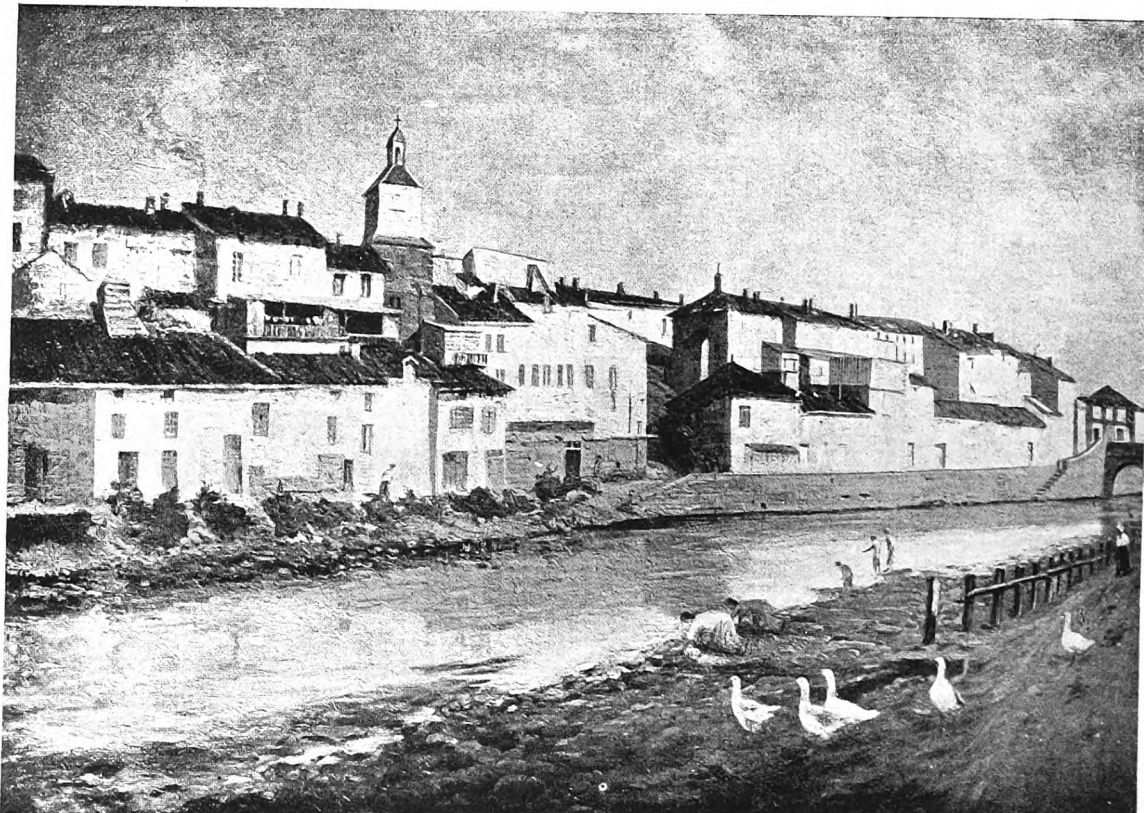
"La Cité Reconstituée" and "L'Architecture Régionale" are two ideas which may or may not coincide, but it is certain that there is no possible combination between "L'Architecture Régionale" and "L'Architecture Moderne."

The promoters of these exhibitions, however, are to be congratulated upon bringing together, under great difficulties, data which cannot fail to be of use to the public.

If the Société des Architectes do nothing more than impress upon the Government the necessity of legislating in some way so as to ensure that sound advice shall be followed in the rebuildings of rural France, they will have rendered a great service to the State.

The practical and æsthetic sides of the problem will certainly be more intricate than any of us are at present able to appreciate, and only the future will prove how far these efforts are for the common weal.

The architecture of to-morrow, as every other branch of human activity, whether pertaining to the village or the town, will not only be "régionale" but also national—nay, even international: in short, Modern. All that need now concern us is that it be carried out with the greatest care and foresight. "La Cité Reconstituée" may be said to have represented the practical side, "L'Architecture Régionale" the æsthetic side.



THE VILLAGE OF VARENNES-EN-ARGONNE.
From a painting by A. Jeunmougin.

ST. PETER'S, ROME, AND A NEW SCHEME.

ST. PETER'S, ROME, grand as it is in general conception, has, from a spectacular point of view, the deficiencies of all domed buildings in a city. Within, the presence of a great dome is quite unrealized until the spectator is almost beneath it; while from without, when facing the main façade, the length of the nave, owing to perspective, causes the dome to lose much of its significance: indeed, from a standpoint in the Piazza Rusticucci, the huge dome is half hidden, and the two smaller domes in front are completely shut out from view. This defect would not be quite so apparent if Bramante's original plan for the building—a Greek cross—had been adhered to; but between 1605 and 1612 Carlo Maderna lengthened the nave and gave to the plan the form of a Latin cross, with the consequent result of still further obscuring the dome.

At the present time it is impossible to appreciate the fine proportions of St. Peter's dome from any comparatively close point of view. The best standpoint is in the Piazza Rusticucci; but one cannot get far enough back because of the buildings which extend the whole length of the Borgo Vecchio and the Borgo Nuovo as far as the Piazza pia Plebiscito. If these buildings were removed a magnificent axial vista of the cathedral would be opened up, and the dome would assume a proper proportion in relation to the rest of the structure.

The idea of removing these "islands" of houses is by no means new. Proposals with regard to demolishing the first block have been made at different times by Bernini and Borromini, Carlo Fontana, Cosimo Morelli, and ultimately by the Napoleonic Government in Rome in 1811. Nothing was actually done, however, until 1881, when the work of demolition was taken up, only to be abandoned on account of financial considerations.

After the lapse of many years a proposal has again been put forward—not only for the demolition of all buildings on the island sites as far as the Piazza pia Plebiscito (thus giving a clear view of St. Peter's from the Tiber), but also for the

development of a fairly ambitious scheme of replanning and reconstruction in contiguous areas.

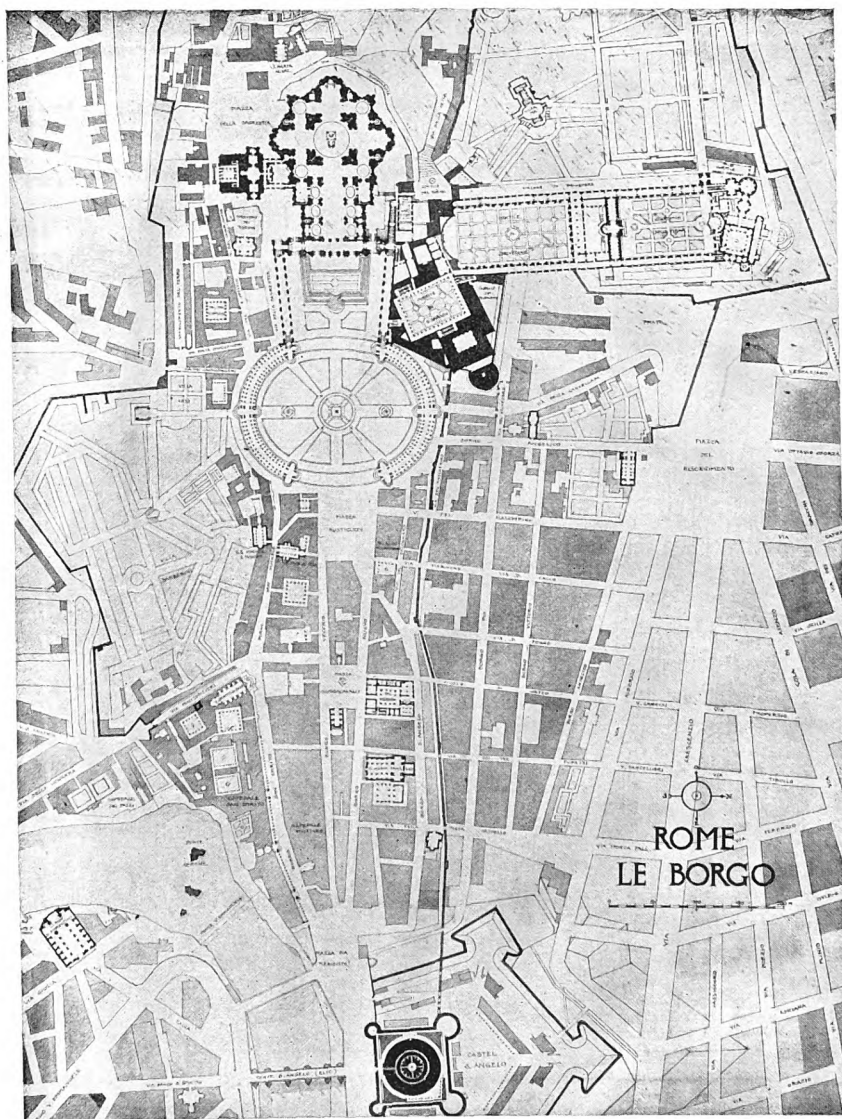
With regard to the area which is concerned directly with St Peter's, it is proposed to create, at the crossing formed by the new Vittorio Emanuele Bridge and the Corso Vittorio Emanuele with the approach road to be opened up, a large circular piazza with a memorial in the centre. The general idea of the scheme may be imagined from the accompanying

plan, on which, it should be pointed out, the Vittorio Emanuele Bridge is only indicated by dotted lines. If the lines of the bridge are produced, it will be found that they intersect with the suggested new axial roadway at a point close to the short piece of roadway which connects the Borgo Vecchio and the Borgo Nuovo. It is here, of course, that the circular piazza is proposed to be formed.

Needless to say, the scheme has met with a good deal of opposition, more especially as it involves the demolition of a number of old and historical buildings. Those which would be affected include, it is stated, the house in which Raphael died, the small church of San Giacomo, and the remains of a palace designed by San Gallo. Other interesting buildings, not actually included in the island sites, but affected by the general scheme of replanning, would also have to be pulled down. It is maintained that these could all be set up again elsewhere; but that they would thus lose

much of their historical value and interest is certain, and this fact has been made much of by those who oppose the scheme. If it were carried out it would undoubtedly effect a very fine improvement; but it seems likely that conservative opinion will be too strong to allow the destruction of fine old buildings, however much the view of St. Peter's may be thereby improved.

In any case, however, the scheme is one of considerable interest, and it provides us with the opportunity of publishing the accompanying very fine photograph (taken from an aeroplane) of St. Peter's and its immediate surroundings.



PLAN OF ST. PETER'S AND ITS SURROUNDINGS.

From Gromort's "Grandes Compositions Exécutées."

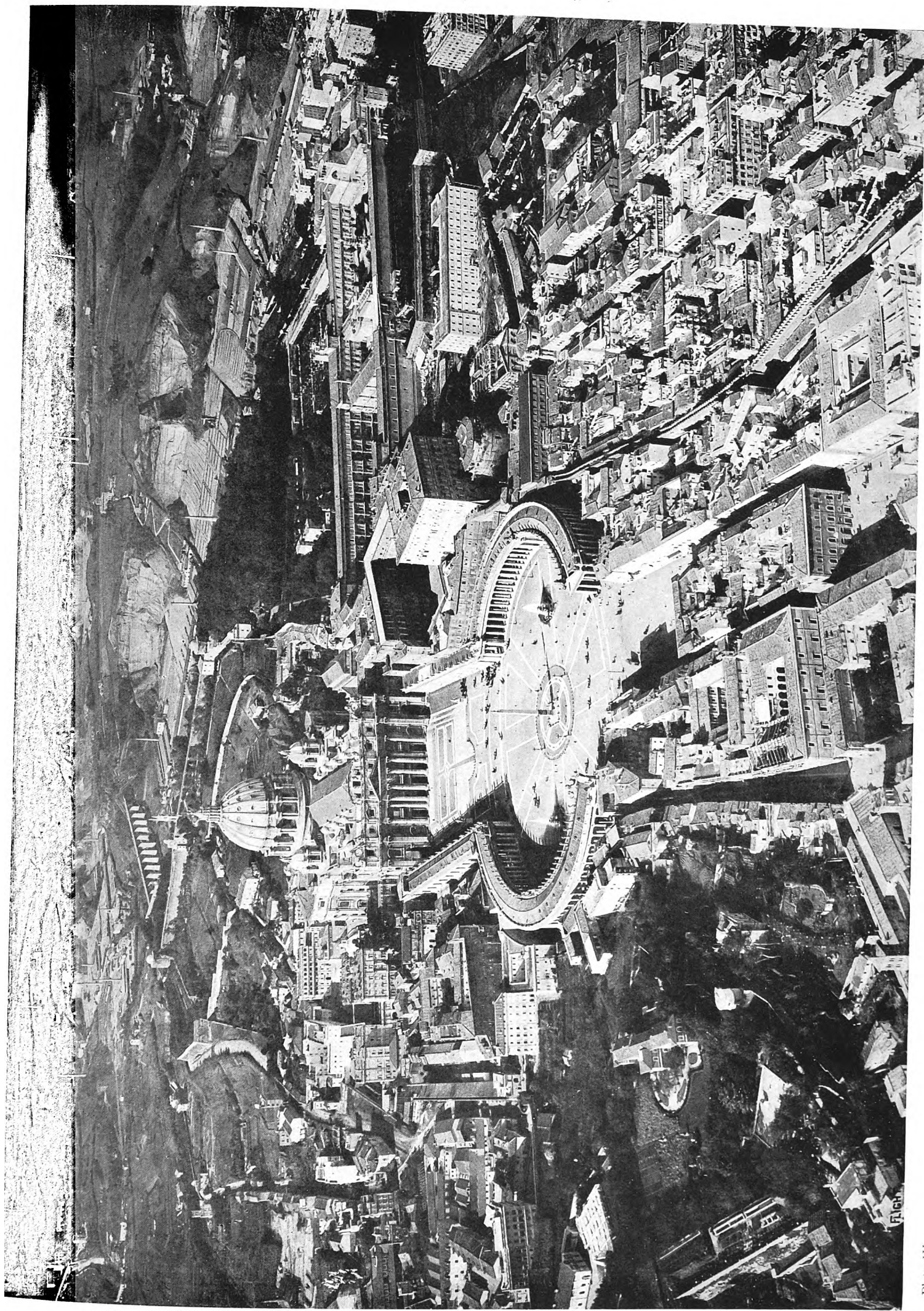


Plate IV.

BIRD'S-EYE VIEW OF ST. PETER'S, ROME.

March 1917.

RECENT ENGLISH DOMESTIC ARCHITECTURE.

IT is a commonplace of history that architecture is more or less a true reflection of the life and manners and spirit of its time. And if this is true especially of the mediæval builders, who left us such a noble heritage in their ecclesiastical structures, it is equally true of those men who confined their attention to domestic work. We in this country are a homely people, delighting in the quiet intimacy of family life; and it is not surprising therefore that within modern times a quite disproportionate number of architects should have specialized in house design. This perhaps accounts for our success in domestic architecture and our comparative failure in monumental design.

It was really with the secularization of Gothic in the Tudor period that the ideal of the home came into being; and in the great Tudor mansions which we still possess may be found a vivid record of the pageantry of those times. Later, in the Elizabethan houses, we again find history materialized. About those magnificent mansions there is still a lingering echo of Raleigh and Drake and the other bold sea-kings—a fine suggestion of great deeds and spacious days. From the smaller town houses of the same period we derive something more than an impression of the well-to-do sixteenth-century merchant. We picture him carrying on his business on the ground floor and living with his wife and family in the rooms above, which hang precariously over the street in projecting stages. Later, again, in the extravagance of Carolian domestic work, we may find a clear reflection of the contemporary manners so flagrantly revealed in the comedies of Congreve, Wycherley, and other dramatists of the Restoration. The Queen Anne and Early Georgian periods also have their tale to tell—a tale of ease and elegance and fine living. At a still later date in the eighteenth century there is to be seen in the architecture of houses a truly remarkable reflex of the life of the times. Those streets and squares and crescents of Bath seem to have been specially designed as a setting for the wit of Sheridan. And so the domestic tradition is carried on well into the nineteenth century, at the opening of which the Regency duly marks its course with stucco adaptations of Greece and Rome. But with the advent of the great mechanical and industrial period our domestic tradition is abruptly broken. People become so absorbed in material things that they lose all sense of art. The

mechanic takes the place of the craftsman, and the factory system springs into being. Men amass considerable fortunes in record time; and, having built an horrific nightmare in the semblance of a house, retire to well-earned rest amid an orgy of horse-hair furniture, fleur-de-lis wall-paper, chenille tablecloths, and a life-like selection of wax flowers and fruit under glass cases.

This was the state of affairs when Norman Shaw, Philip Webb, Eden Nesfield, George Devey, and a few others appeared upon the scene in the 'sixties and 'seventies and began their pioneer work of regeneration. The value of what they did in



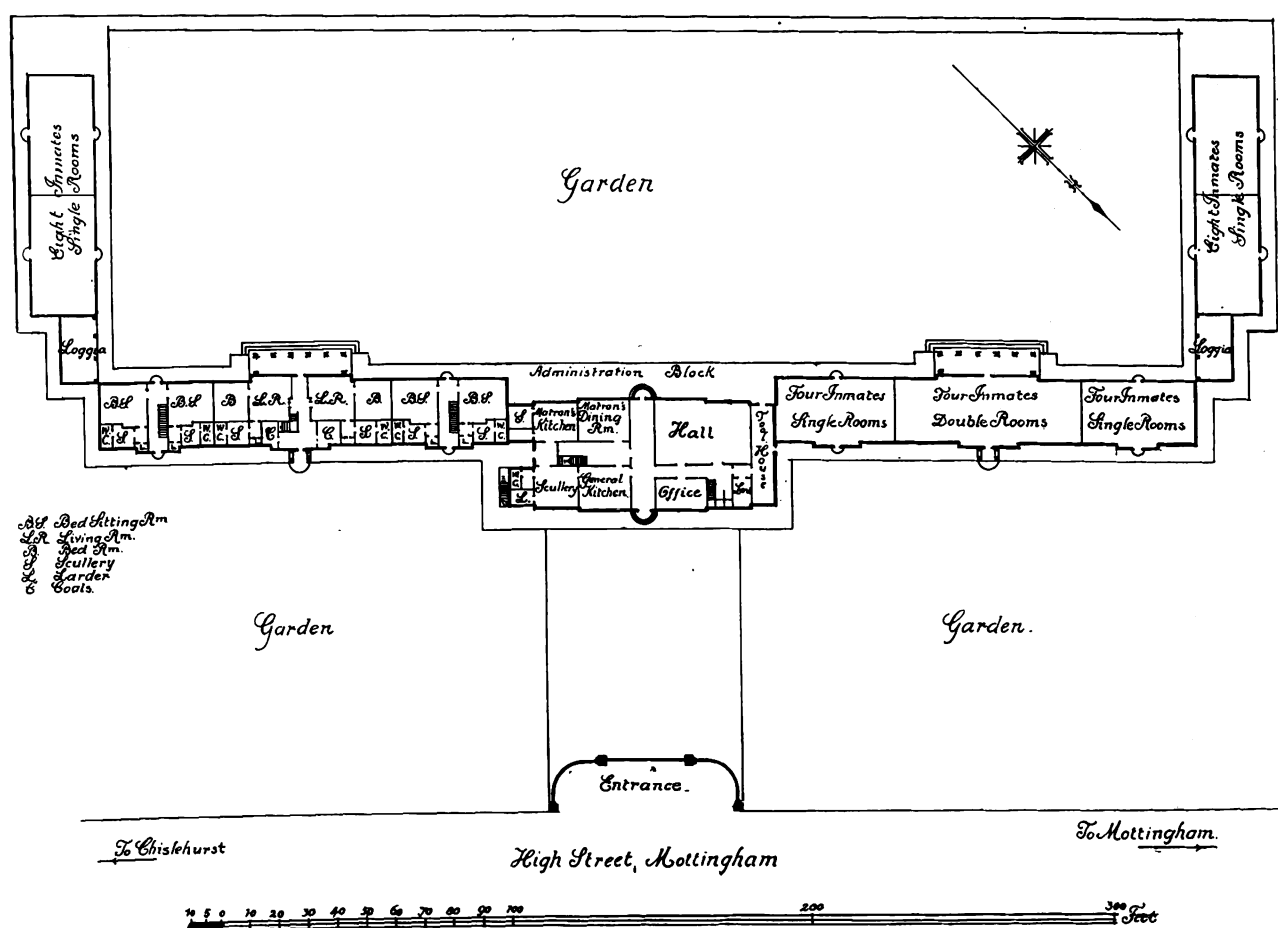
IRONMONGERS' ALMSHOUSES, MOTTINGHAM, KENT: VIEW LOOKING THROUGH ENTRANCE GATES.

George Hubbard, F.S.A., F.R.I.B.A., Architect.

the way of remodelling public taste cannot of course be over-rated. But even to-day, with regard to these later Victorians, there is still a feeling abroad very much akin to hero-worship. The work which they produced in what we like to call "Queen Anne" or "Free Classic" was undoubtedly a tremendous advance on most of what had gone before for a period of some thirty or forty years. But it never approached anywhere near the excellence of the eighteenth-century work upon which it was based. We are now far enough away from it all to be able to form a sound judgment as to its architectural merit, and, looking back over the time which has intervened, we may say that much of this pioneer work, greatly as it has been lauded, is really very indifferent. Everybody who is acquainted with the finer domestic work of later days must candidly admit the

if ever architects have been tempted to forget the past and plunge wildly into the hopeless labyrinths of the unknown it is during the past two or three decades. That they have largely resisted the temptation says much for the steadfastness of the British temperament. There arose a clamour for a new style of architecture and decoration. "Get away from what has gone before, and evolve something really fresh and individual," was the cry. And certain people made the attempt, with disastrous results. Now, as we know, *Art Nouveau* is as dead as the dodo, and the mourners are few. We should be thankful that this riotous manner of design never obtained the hold in England that it did on the Continent. In all fairness it must be admitted that the work of its saner exponents possessed a certain refinement of form and

Ironmongers Almshouses
Sir Robert Geffery's Trust



tremendous strides we have made since Shaw and his compeers began their work. This criticism is not intended to discredit the service rendered by the regenerators of English architecture. That would be not only unjust, but ungrateful. Without Shaw, Nesfield, and the others, progress must have been long delayed, and architecture would not be standing where it is to-day. These architects of the Domestic Renaissance were fortunate in being associated, so far as interior decoration and furnishing were concerned, with a man like William Morris, for it is clear that without the revival in craftsmanship, which ran almost parallel with the revival in architecture, much that was attempted could never have been achieved.

Since those epoch-marking days, which now seem to have faded into remote history, much has happened, though it may be said that, roughly speaking, we have remained more or less faithful to our traditional styles of domestic architecture. That this should have been the case is really very remarkable; for

contour; but these qualities were altogether lacking in the productions of the extremists, who delighted to revel in weird curves and horrid bulges, with complete indifference to the laws of form and construction.

But although we managed to avoid the Continental excesses of *Art Nouveau* we have come perilously near to disaster in our own particular way. We have sounded every note in the gamut of house design and decoration, and the result very often has been nerve-racking discord. Occasionally, to preserve the musical simile, a musician more skilled than others has blended his discords into a semblance of harmony. But where one has succeeded dozens have failed. We have tried every possible combination of building and decorative material. There has been a constant striving after effect. In one comparatively small house of the country-cottage type we have seen a medley of brickwork, diaper work, rough-cast, stonework, vertical tiling, and half timber, the whole crowned by



Administration Block : Front View.



Administration Block : Rear View.

March 1917.

IRONMONGERS' ALMSHOUSES, MOTTINGHAM, KENT.

George Hubbard, F.S.A., F.R.I.B.A., Architect.



Garden Front.



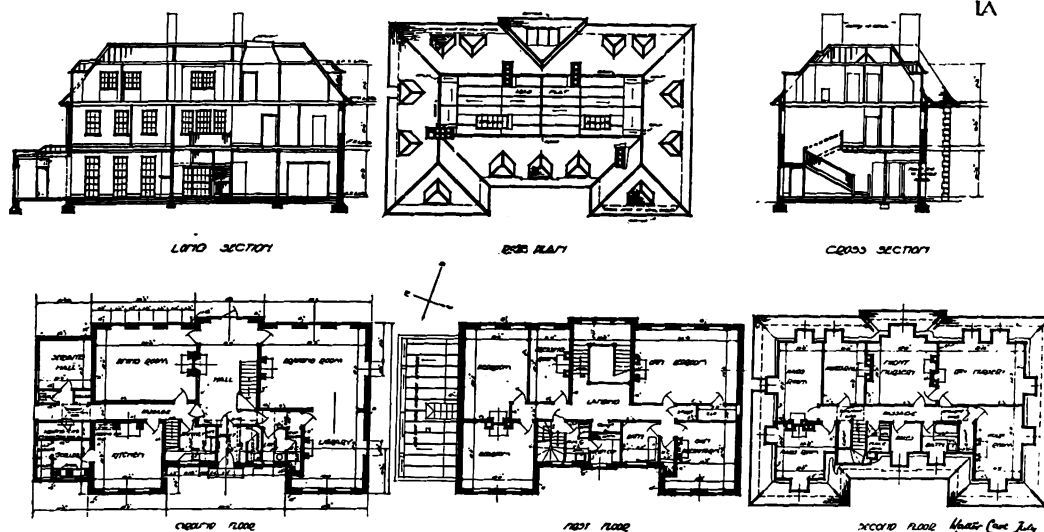
Plate VI. March 1917.

Entrance Front.

Photos: Cyril Ellis.

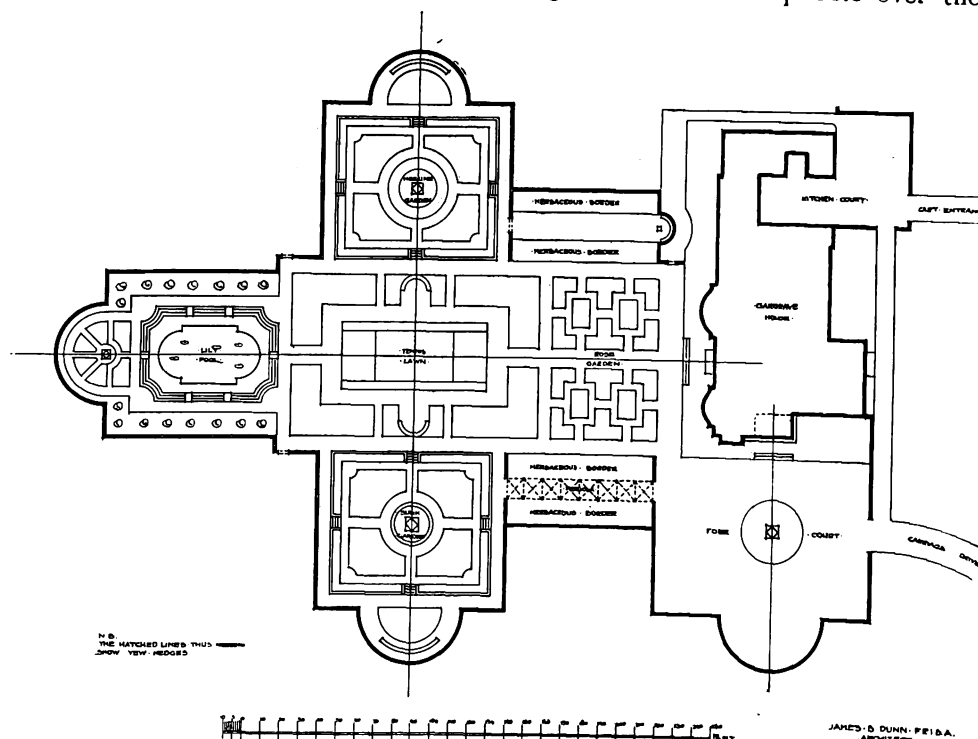
ALDENHAM GRANGE, ALDENHAM, HERTS.
Walter Cave, F.R.I.B.A., Architect.

SCALE: EIGHT FEET TO ONE INCH



The type of work in which we have made the most welcome progress is that to which, for want of a better term, we have applied the generic description of "Georgian." While on the one hand there has been much frank copyism, and on the other a good deal of unfortunate "originality," we yet have to admit that many serious attempts have been made to avoid both pitfalls.

But to carry on the eighteenth-century tradition is by no means so easy as it may seem. To design in the vernacular style demands, in addition to ripe scholarship, a fine sense of proportion and of the general fitness of things. That these qualities are by no means common is evidenced by the detail of much modern work. Carved swags are often too large and lumpy; mouldings to panelling and friezes are too coarse; the egg-and-tongue and bead-and-roll become fat and heavy and unduly obtrusive, and so forth. Likewise it requires a nice discrimination to select appropriate motifs for interior decoration. We have long since ceased to quibble over the

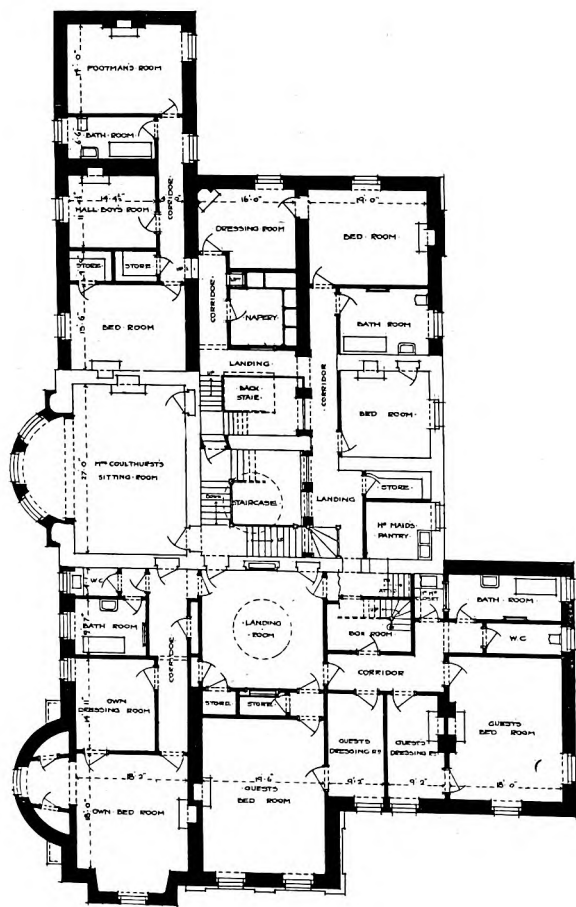


GARGRAVE HOUSE, YORKS: PLAN OF HOUSE AND GARDENS.

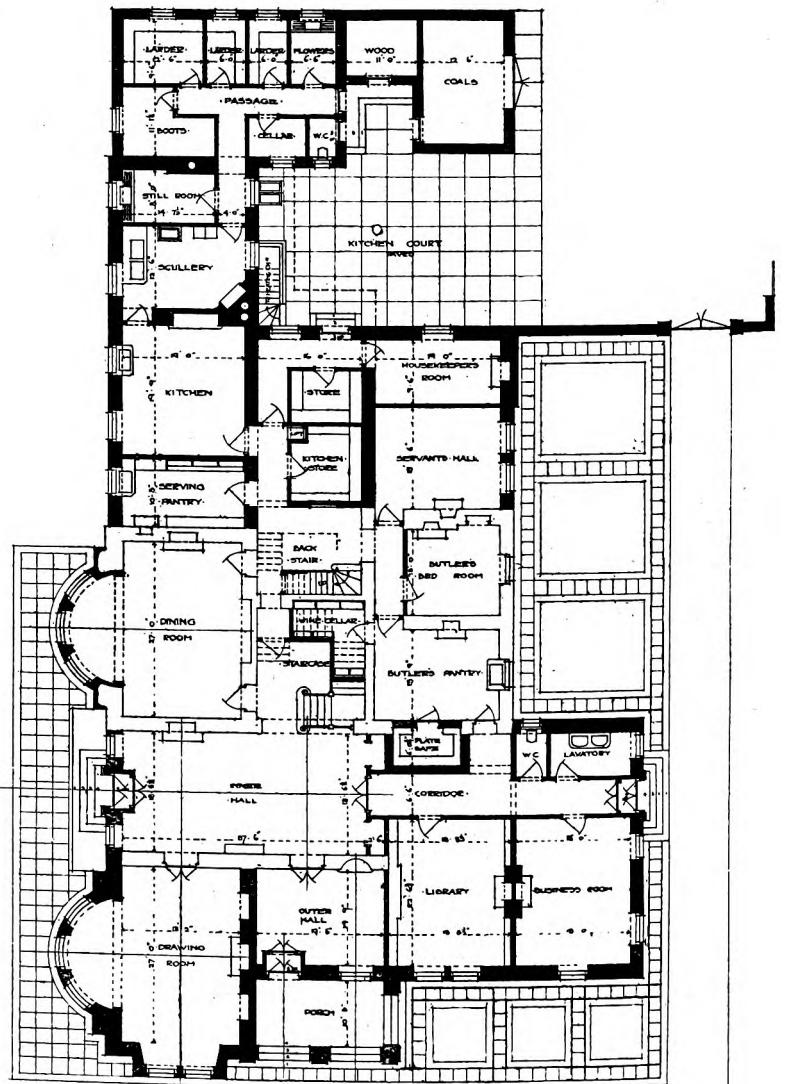


View from the South-east.

0 10 20 30 40 50 60 70 80 FEET



PLAN OF FIRST FLOOR



PLAN OF GROUND FLOOR

GARGRAVE HOUSE, YORKSHIRE.
James B. Dunn, F.R.I.B.A., Architect.

apparent incongruity of using essentially external features for internal decoration. The Renaissance introduced the custom, which has been ratified and upheld by successive generations of architects. But the practice is often carried to an absurd extreme.

It is a far cry from the early days of the Domestic Renaissance. We have travelled a long way, and still continue to make very considerable progress. One of the main contributory causes, apart from the advance in architectural education, is the more sympathetic understanding which has been arrived at between architecture and the allied arts and crafts. Decorative plasterwork has come into its own again. Wood panelling, owing to modern methods of production, is (speaking in a pre-War sense) obtainable at quite moderate prices, and enjoys a considerable vogue. The craft of furniture and cabinet-making also has seen a great revival. Upon the models which have come down to us from Chippendale, Sheraton, and Hepplewhite an individual manner of furniture-making has been built up. Thus we are able to witness improvement all round.

If the future of domestic architecture were dependent upon well-trained architects alone, we might safely assume that all would be well. Unfortunately, however, this is not the case. The client we have always with us. Doubtless he will continue

to exercise his influence in the same way as he has done in the past. Architects are often blamed for much that they are only indirectly responsible for. If the client demands a decorative scheme in a variety of different styles, the architect, after due protest and argument, must perforce comply or else refuse the commission; and since most architects are not in a position to take up an independent attitude, it follows that we must be prepared to accept something short of perfection.

But, apart from this aspect of the question, domestic architecture of the future is threatened just now with another danger. We are in the middle of the greatest War of all time, and everybody is directly or indirectly affected by it. The most striking characteristic of the struggle is that it is largely mechanical. Everything is dominated by machinery. In a sense we are in a very similar condition to that which brought about the downfall of art in the early part of last century. Is history to repeat itself? We have seen how modern War, so far from impoverishing a nation, actually enriches a very large section of the community. At the end of the War hundreds of thousands of people will be infinitely more wealthy than they were at the beginning. They will want to invest their money to the best advantage, and no doubt a large proportion of it will go in building. What is to



GARGRAVE HOUSE, YORKS: DRAWING-ROOM.

James B. Dunn, F.R.I.B.A., Architect.



happen? What kind of architecture will they favour, bearing in mind their predisposition to applied mechanics? Only the future can show.

G. J. H.

The following are some notes on the accompanying illustrations of recent domestic work:—

IRONMONGERS' ALMSHOUSES, MOTTINGHAM.—Under the will of Sir Robert Geffery, who died in 1703, the Worshipful Company of Ironmongers were made trustees for the fulfilment of a provision "to purchase a convenient piece of ground in or near the City of London, whereon to erect and build an almshouse for so many poor people as the moneys arising by the residuary part of my estate after the rate of £6 per annum each person, and 15/- apiece yearly for gowns, may extend or amount unto." In the year 1712 the Ironmongers' Company, in fulfilment of this trust, bought a site in Kingsland Road, and in the following year erected the almshouses. In 1911 these almshouses were sold to

the London County Council, who have now converted them into a museum for the exhibition of furniture. With the proceeds thus obtained by the sale of the old almshouses, the Ironmongers' Company purchased a site of about fourteen acres at Mottingham, Kent, and have there erected, to the design of Mr. George Hubbard, F.S.A., F.R.I.B.A., the buildings here illustrated. The new almshouses accommodate forty old people, the administration block providing rooms for the matron and nurses, a large general kitchen, offices, and a hall. In style the new buildings follow the "Queen Anne" manner, which was the vogue when Sir Robert Geffery died. Small bricks, $2\frac{1}{4}$ in. thick, and of the most varied colours, have been used for the walling, and hand-made rough-faced tiles for the roofs. The brickwork has been built in mortar with wide flush joints, no cement pointing having been adopted. In the gable of the administration block



GARGRAVE HOUSE, YORKS: INNER HALL AND MAIN STAIRCASE.

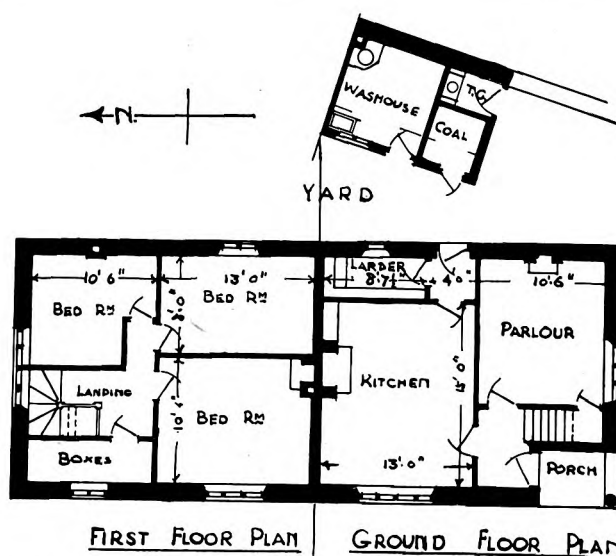
James B. Dunn, F.R.I.B.A., Architect.

the north-east side the arms of the mangers' Company have been inserted. The stone niche on the south-west side holds a lead figure of Sir Robert Geffery, which was cast in 1723, and represents the founder of the almshouses in his official robes as Lord Mayor of London in the year 1686. Perhaps the most striking feature of the new work are the wrought-iron gates at the main entrance (described on p. 55). These are a fine example of modern skill in metalwork. The gates were executed by Messrs. Powell & Co., of Birmingham. Messrs. John Poynd & Son, of London, S.W., executed the carving of the niche and other work, and Messrs. G. & A. Brown, Ironworkers, supplied the wooden gates. The general contractor was W. Nash, of Deptford.

ALDENHAM GRANGE, ALDENHAM.—This house, built for Mr. K. Edgcumbe, was designed by Mr. Walter Cave, F.R.S.A., is a sturdy example of modern English Renaissance carried out in good work. It is the sort of house which,

softened by exposure, merges pleasantly into the landscape, and, by its warmth, has the attraction of a real country house. The plans on page 57 show the accommodation. It is seen that the ground floor is taken up chiefly by a hall, dining-room, drawing-room, and library, while above, on the first floor, are three bedrooms, two dressing-rooms, a bath, etc., and on the second floor night and day nurseries, and maids' rooms.

GRANGE HOUSE, YORKSHIRE.—This house was recently erected for Mr. J. W. Coulthurst. It was first intended to alter and enlarge the existing mansion, but subsequently the architect decided to build a new house about one hundred yards from the old one. The plans originally prepared were used with minor modifications. Mr. James B. Dunn, F.R.I.B.A., of Edinburgh, was the architect. The house is built of rubble faced with York-stone built in snecked rubble fashion, the hewn work from Blackpasture Quarry, Northumberland. The roof is covered with large full-size whitemoss slates from the Caithness Quarries. The ornamental doorways are of oak, grey in tone. The plan on page 57 shows the house in relation to the extensive formal garden which has been carried out to the design of the architect. Within the house the decorative plasterwork and carved woodwork have been lavishly used, producing an effect of sumptuousness—evident from the photographs of the drawing-room and the hall and staircase which are here reproduced. The style of the work is of Renaissance character throughout, and it possesses the subdued richness attaching to that style. The designs of the drawing-room and the library were executed by Messrs. Scott Morton & Co., of Edinburgh, the rest of the work having been carried out to the architect's drawings by Messrs. John Taylor & Son, of Edinburgh. Mr. Leonard Phipps, of Peebles, executed the decorative plasterwork; Allan & Sons, the marblework and tiles; Messrs. Ramsay & Sons, of Edinburgh, the grates and marble surrounds; Bryden and Sons, of Edinburgh, the bells, lifts, blinds, etc.; Messrs. G. N. Haden & Sons, of Trowbridge, Manchester, were responsible for the heating installation, and Cole & Co., of Edinburgh, for the electric installation.



LABOURERS' COTTAGES, APETHORPE, NORTHANTS.
Traylen & Son, Architects.

LABOURERS' COTTAGES, APETHORPE.—There are two pairs of these cottages, built from designs by Messrs. Traylen & Son, of Stamford. The walls are of local stone (mostly from old work demolished) and the roofs are thatched in the local manner. To each cottage there is a large garden.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—XCIII.

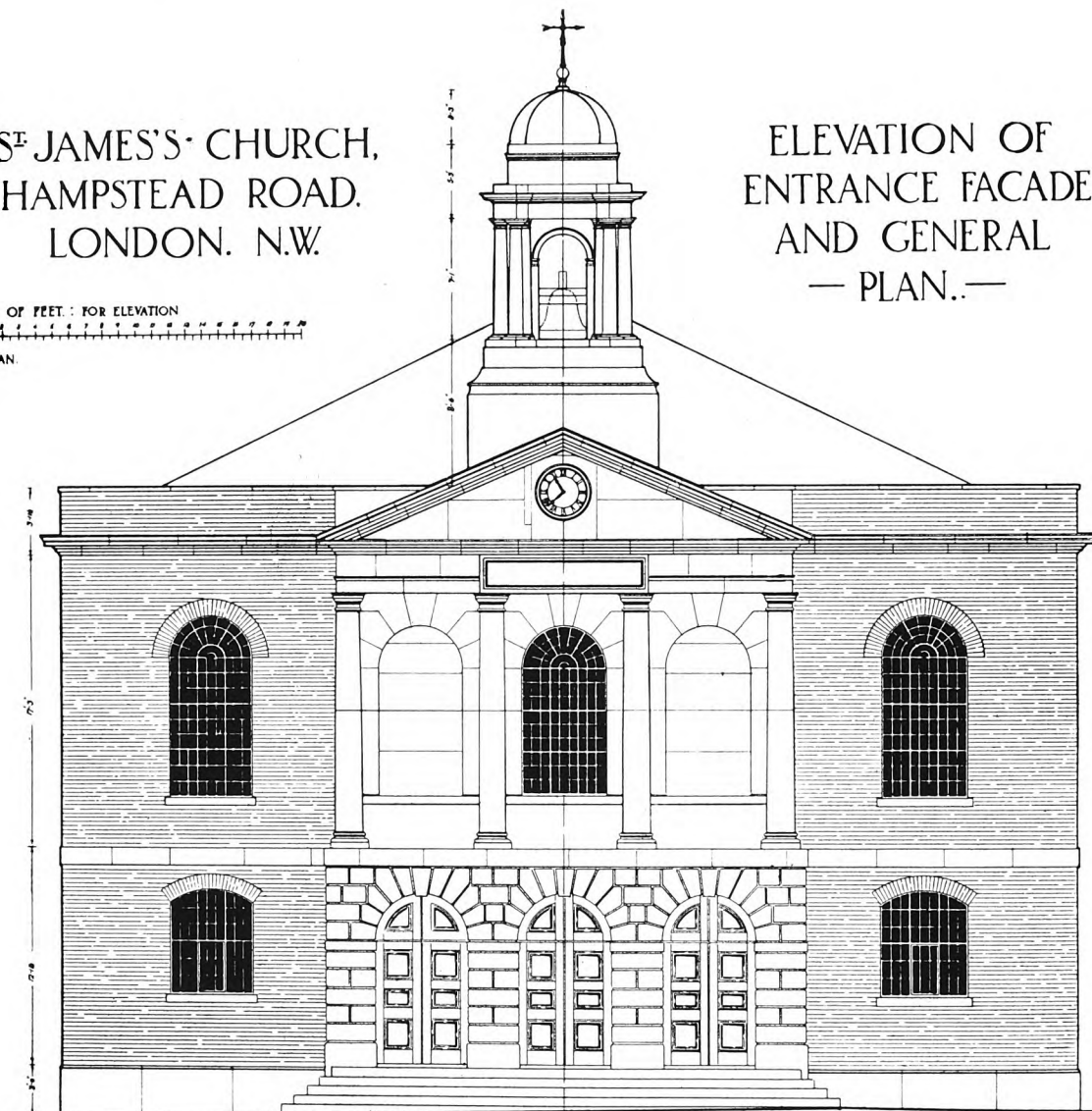
St. James's Church, Hampstead Road, London, N.W.

THIS building was erected in 1792 as a chapel-of-ease to St. James's, Westminster. It is a very characteristic work of Thomas Hardwick, who, if not a brilliant architect, observed a Palladian rectitude which gives to his buildings a dignified scholarly appearance. The elevation comprises a central

ST JAMES'S CHURCH,
HAMPSTEAD ROAD.
LONDON. N.W.

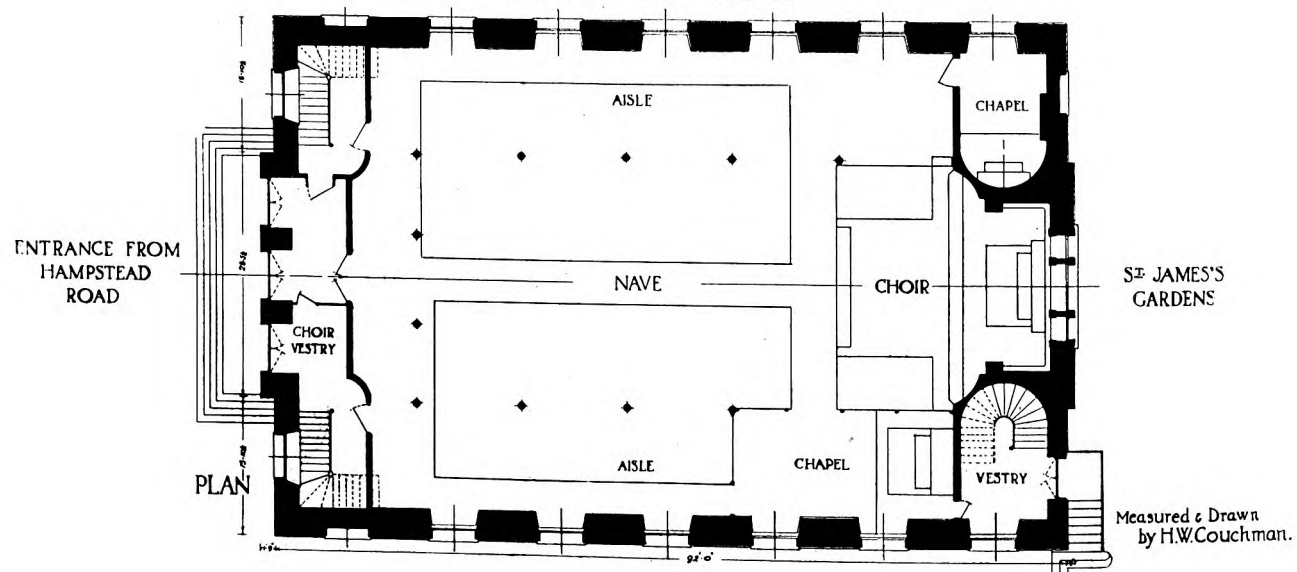
ELEVATION OF
ENTRANCE FACADE
AND GENERAL
— PLAN. —

SCALE OF FEET: FOR ELEVATION
FOR PLAN.



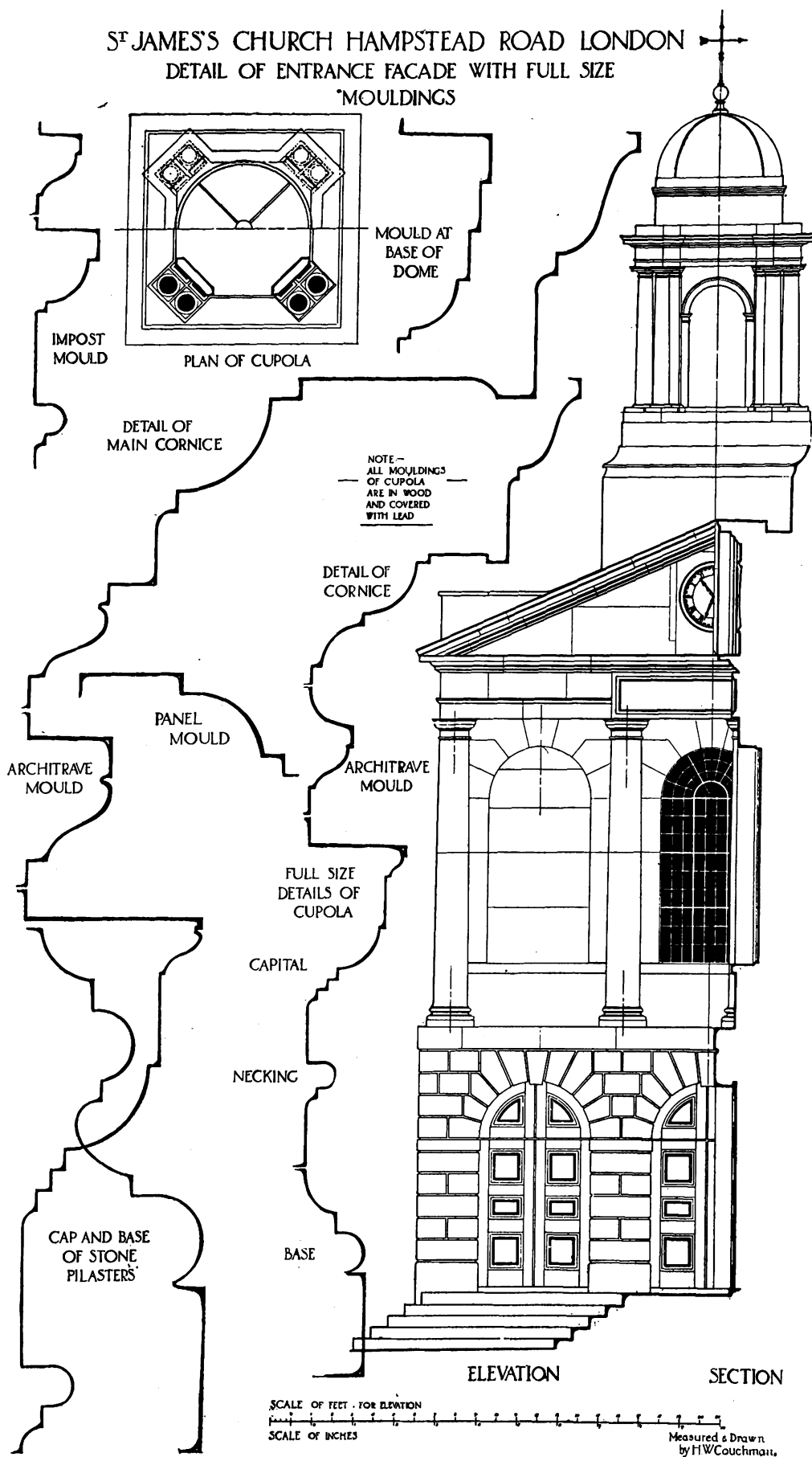
FRONT ELEVATION

PLAN AT FIRST FLOOR



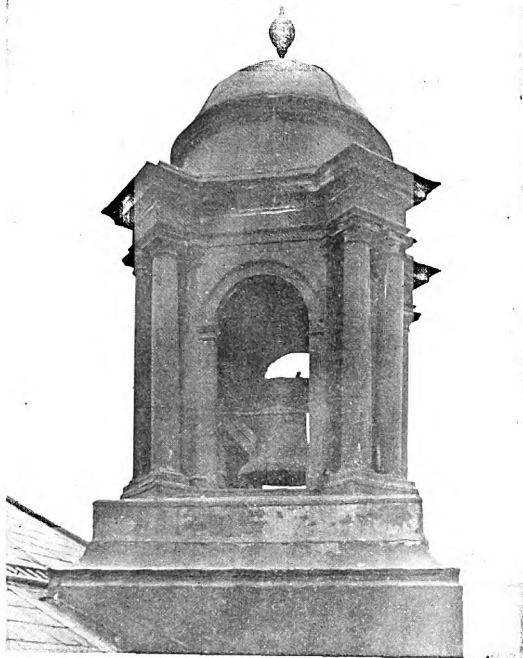
Thomas Hardwick, Architect.

Measured & Drawn
by H.W. Couchman.



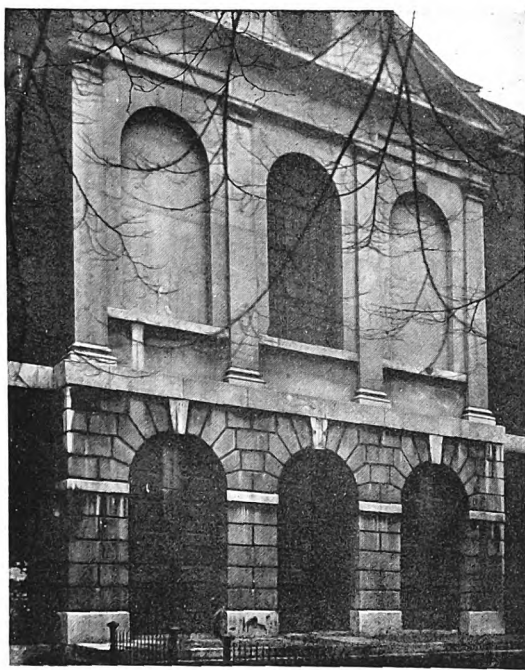
Thomas Hardwick, Architect.

feature carried out in stone, with brick for the walling on either side. The central feature has a rusticated base pierced by three openings (two of which lead into the entrance vestibule and the third into the choir vestry), above which is the Order storey, carrying a pediment, and being surmounted by a wooden cupola. The Order storey is made up of four pilasters,



The Cupola.

between the centre two of which the west window of the church is placed, the wall space to right and left, between the other pilasters, being relieved by large sunk panels with rounded heads. The plan of the church is of the simplest possible character, consisting of a rectangular nave with one central aisle and two side aisles, and a shallow choir and sanctuary.



Detail of Façade.

In the cemetery attached to the church several notabilities lie buried, chief among them being George Morland, the painter, and his wife; John Hoppner, the portrait painter; Lord George Gordon, of 1780 riots fame; and James Christie, founder of the well-known firm of picture auctioneers.

The measured drawings reproduced on the two preceding pages are by Mr. H. W. Couchman.

NEW BOOKS.

An Architect's Holiday in Umbria.

To get the utmost interest from a holiday, especially a holiday in Italy, a man must needs be an architect or a painter. When he happens to be both, it is incumbent on him of his charity to share these advantages with his less fortunate fellows. Sir T. G. Jackson's visits to Umbria yielded him treasures of memory which, one can well imagine, he felt bound to communicate. It is Mr. Arnold Bennett, we think, who holds that the only excuse for authorship is that the writer, having taken observation, whether subjectively or objectively—whether of thoughts inside himself or of things external to him—should be "bursting with the news." Sir Thomas's impulse to authorship we should adjudge less violent, although it cannot have been much less effectual, seeing how many and how interesting are the books which he has produced as the mere addenda to a distinguished career as an architect.

His "Holiday in Umbria" is a thoroughly enjoyable volume, because it faithfully reflects the pleasure which sweetened the toils of travel and lightened the labour of setting down the account of it. Architects will like it all the better for its easy and agreeable style, for its holiday freedom from professional pedantry. Naturally the observations on architecture are abundant, but they are made in holiday mood, and are such as the laity may understand without undue wrinkling of the brow. Its interest is largely historical and literary. The author is charmed with the idea that the Duchy of Urbino was not only the birthplace of Raffaele and Bramante, but also the home of the most brilliant and most humane Court of Italy, if not of Europe; for, "unlike most Italian princes, who have left behind them a record of treachery and cruelty, the rulers of Urbino deserved and enjoyed the respect and love of their subjects." To illustrate this urbanity, he gives an abstract of Castiglione's "Cortegiano," than which little known work "there is perhaps no other book that brings the reader so intimately into touch with the living men and women of four hundred years ago," when there was "graceful and refined society" at the Court of Guidobaldi.

A visit to Fano, where was once a basilica built by Vitruvius, who describes it in his fifth book, moves Sir Thomas to make an amusing quotation from Viollet-le-Duc, who sub-acidly declares that "half a century ago Vitruvius would not have obtained for his design any mention at the École des Beaux-Arts. What do I say? He would have been excluded from the competition!—sent down to the lowest form to learn Roman architecture from Vignola or Palladio. Not put a complete entablature on the columns! Surmount their capitals with wood lintels and with timber framing resting on pads! Back the columns with pilasters! What heresy!"

At Pesaro the Ducal Palace, the churches, and the Villa Imperiale, were scanned with the architect's eye; Ancona provoked a fine sketch which, printed in colour, is used as a frontispiece to the volume; and it gave occasion also for an interesting account of Giorgio Orsini, who, about the middle of the fifteenth century, built an interesting group of buildings there. We may not follow the author to Urbino, to which he devotes two extremely interesting chapters. But the book is wholly delightful; and this verdict includes its general get-up and most of its illustrations.

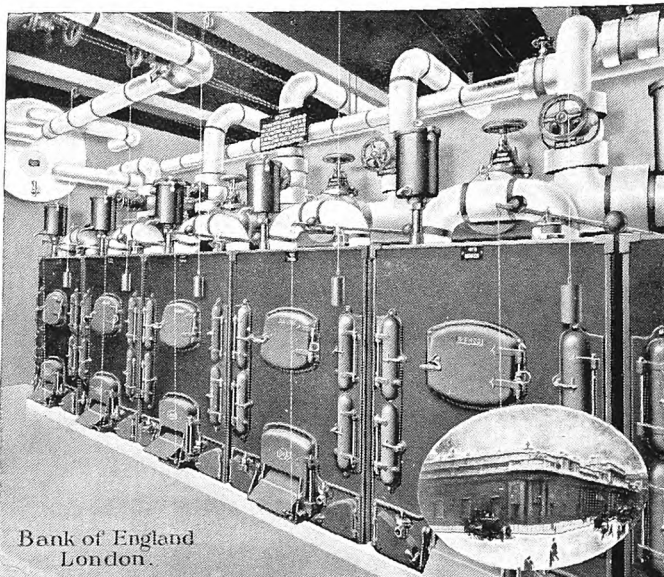
"A Holiday in Umbria." With an Account of Urbino and the Cortegiano of Castiglione. By Sir Thomas Graham Jackson, Bt., R.A., F.S.A. London: John Murray, Albemarle Street, W. Price 10s. 6d. net. 9 in. by 7 in. pp. 206.

Ideal Boilers in the Bank.

The accompanying photograph shows the battery of No. 3 "F" Series Boilers installed in the Bank of England, London, five of them being used for heating the buildings and the sixth for the hot water supply on the "indirect" system.

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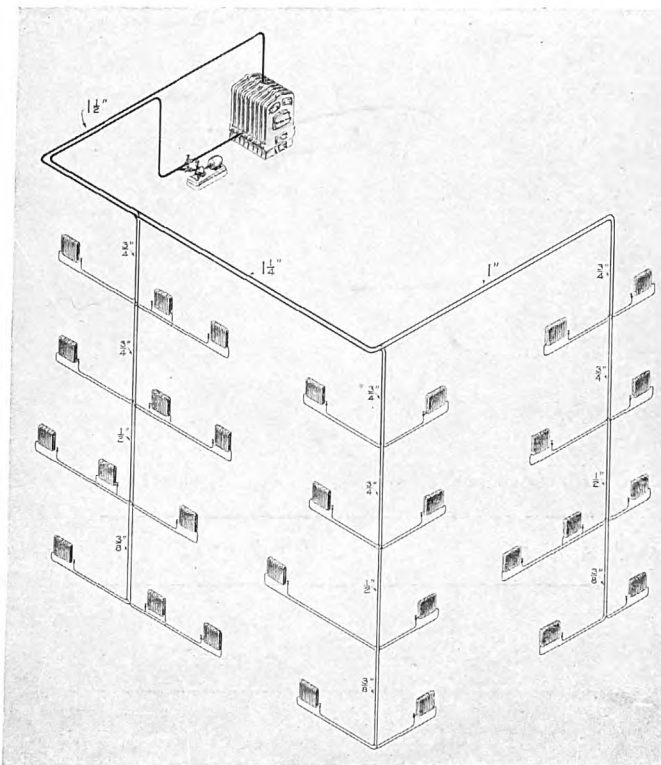
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THE CARE OF ANCIENT MONUMENTS.*

By C. R. PEERS.

Chief Inspector of Ancient Monuments and Historic Buildings to H.M. Office of Works and Public Buildings.

AN ancient monument, speaking generally, has three precious qualities: its history, its beauty, and its educational value. In attempting to prolong its existence we must not obscure or destroy these qualities. If something must be sacrificed to preserve the rest, the distinctions between essentials and non-essentials must be clearly defined, or perhaps it would be more accurate to say that the relative importance of parts which are all by the nature of the case important must be apprehended.

The monuments under the charge of the Department of Ancient Monuments and Historic Buildings range from earthworks and megalithic monuments to seventeenth-century houses, and demand an equally wide range of treatment. They present in infinite variety examples of the ills to which antiquity is subject; but their dilapidation, when not due to intentional damage, may be said to arise from two main sources, damp and structural weakness—the accumulated outcomings of Nature and Man.

Few people are insensible to the attractions of age in a building, which by no means consist only in the surface colour and texture which nothing but time can give. To those who can read it, an old building offers a more intimate and authentic record of its makers than almost any other relic of past times. Matters of common use, the small details of life, everyday occurrences which no one, then or now, considered considers worthy of record, survive for us there, and from such small human things we may often gain a truer historical sense and understanding of our own position in the world's development than from all the written records of statecraft, war, and commerce.

We are accustomed to hear comparisons drawn between the work of former ages and our own, not to our own advantage. This is by no means always fair. There has been good and bad building in all ages, and in the course of nature more of the bad buildings have perished than of the good, and, in consequence, the achievement of any period which has left an appreciable number of works is liable to be judged on too durable a ground. The Romans were great engineers, and the mortar of such of their buildings as survive in Great Britain cannot be improved on, and hardly equalled, at the present day. But in the fifteen centuries which have passed since they left Britain all the inferior Roman buildings have perished, and even in those that are left there is certainly no uniform standard of merit.

The walls of the Roman town of Caerwent, on the Welsh border, are faced with levelled and bedded masonry which was laid one course at a time on both faces of the wall, and set in a hard and well-mixed mortar. The core of the wall, between the facing stones, was then put in; it consisted of dry stones of irregular shapes set roughly on edge. A bed of coarse mortar was laid over the dry stones, bringing the surface to the level of the top of the facing courses, but not filling all the voids in the core. Then another line of facing course was

built, and so on. The mortar in which the facings are set is much better than that of the core, and quite weather-proof. But the core, except for its great thickness, is not strong enough to resist a failure of foundations, and if once exposed to the weather will let in the wet and soon become disintegrated.

At Cardiff the process of building was similar, but in several ways better. Two to four facing courses were built at a time; the space between them was then filled with pebbles and odd stones, and the whole consolidated by pouring in a liquid grout, which filled up all the voids and made a thoroughly strong construction.

At Richborough, in Kent, the wall core is a concrete, mixed and thrown in between the facing courses and levelled up. The walls are solid throughout and of such strength that the cutting of holes ten feet and more in width right through the thickness of the wall from side to side has in no way weakened the masonry above.

The Roman tradition of building with two faces and a core was continued in the Middle Ages, but often with none of the care and thoroughness necessary for its success. In the eleventh century, at any rate, the core in many instances was little more than earth and building rubbish packed in between wrought stone faces, these latter in small stones with shallow beds. Such walls would stand no great weight; and, having no natural strength, were also particularly sensitive to any foundation movement or lateral stress.

In a small building, where stresses are neither great nor complex, a weather-proof wall face protecting a weak core will often serve well enough for the time, but the ruin or reconstruction of many of our mediæval buildings has followed the adoption of such a principle. Walls were pointed in tolerable lime mortar, but built in nothing but clay, and as long as the pointing was able to keep the weather out they were able to do the work for which they had been designed. But if, through any settlement or stress, a fracture developed, the masonry had no power of resistance, but fell away and became fit for nothing but pulling down, for lack of sound walling to which to bond a repair. It will easily be seen that it is almost impossible to strengthen such a wall so as to prolong its existence appreciably, without destroying its character, considering that its character is the very source of its weakness.

So much for the evil arising from the degradation of a tradition; but the dangers inherent in an imperfect scheme of construction, incidental to the growth of a style, are equally difficult to deal with. An overloaded arch or pier, an ill-calculated thrust, seem to demand for their complete cure so much substitution of new work for old, or such disfiguring ties and supports, that the balance of gain over loss to an ancient building draws perilously near to nothing.

A third evil, for which at present no adequate remedy has been found, is the decay of stone. This is a particularly important matter, as the loss of the surface of an ancient building, though not necessarily affecting its stability, is

Abstracted from a Paper read before the Concrete Institute on January 25th,

disastrous for its history and appearance. The causes of stone decay are various, but damp is an almost constant factor. By its agency acids which attack the structure of a stone are carried into its pores, and while a dry surface remains perfect, a ledge on which water can stand, a moulding from which it can hang, or a face down which it commonly runs, will all begin to decay. The cementing material of the stone is attacked, and its particles become loose and fall away; and the evil, once started, is progressive and not to be stopped, as has been often attempted, by the application of a weather-proof solution to the surface.

A series of experiments, having for their object the discovery of a really effective treatment, has been in progress for some time at Edinburgh, instituted by the Commissioners of Works; but though certain phenomena have been definitely established, it cannot be said that any general principle of treatment has yet been laid down. The difficulty lies not so much in getting a preservative solution to sink into the stone as in preventing it being drawn out to the surface again in the process of crystallization and evaporation. When (if ever) this problem is successfully overcome, one of the greatest of the difficulties under which we now labour will have been completely removed.

Mr. Peers here proceeded to give a detailed account of some typical examples of the repair of ancient buildings, carried out during the last five or six years, dealing first with a pre-historic monument, the lower broch of Glenelg, Inverness-shire, and afterwards with Richmond Castle, Yorkshire, St. Botolph's Priory, Colchester, and Jedburgh Abbey. Speaking of the last, he said:—

An important piece of work which was fortunately well advanced when the War broke out is the repair of Jedburgh Abbey Church. The danger here, and it was very considerable, arose from the building of the twelfth-century tower in the "core and facing" construction to which I have already referred. The tower has undergone many alterations, its south side and the greater part of its east and west walls having been rebuilt in the fifteenth century, while the upper stages belong to the early years of the sixteenth century. Though of no great height, the added masonry is massive and heavy, and was at one time more so before the fall of the pointed stone-barrel vault which covered in the upper stage. The northern crossing arch with the north-east and north-west piers, and the masonry for some feet above the crown of the arch, being part of the original work, have failed under the weight of the later masonry, and have only been preserved to our time by the blocking of the arch as high as its springing with a solid stone wall. The old wall-core is of very poor quality, a mass of unbedded rubble in weak lime mortar, and the crushing weight of the tower has come on the stone facings, which are only a few inches on bed, and, as is so often the case with old masonry, taper inwards from their squared outer faces. The crushing was evident over the whole north side of the tower, with a definite tendency to a settlement north-westward. The cause of the failure was clearly the weakness of the core; if it had been able to do the work of carrying the superstructure—a work which, it must in justice be added, it was never intended to do—the shallow facing stones would have served their purpose very well. The alternatives were to take down and rebuild the tower with stronger material, or to replace the old core with something better. There could be no doubt as to which was the appropriate treatment, when tested by the rule that the greatest possible amount of old work must be preserved, and the process adopted was to remove the old core piecemeal from the foundations upwards and replace it with solid

concrete. This was naturally a risky and difficult work, but the scheme devised by Mr. Baines, the architect in charge of Ancient Monuments, was carried through successfully, and the new concrete core has been carried up to meet the fifteenth-century masonry above.

Before anything could be done it was, of course, necessary to shore up the tower, the north, east, and west arches being centred, and the north wall, which, as already said, was in the most unstable condition, steadied by shores from the north transept walls. A system of dead shores, strutted or braced together to secure entire rigidity, carried the needling by which the weight of the upper parts of the tower was borne during the process of re-coring. The north-east and north-west angles of the tower were held up by a triangular needling of rolled steel joists carried on the dead shores. The joists were set in threes, two sides of the triangle, those going at right angles through the walls measuring 15 in. by 6 in., while the third side, composed of joists 24 in. by 7½ in., went diagonally through the angle of the tower.

The process of re-coring was as follows:—A small section of facing stones at the base of one pier was carefully removed to a height and width just sufficient to allow access to the core within, and for greater security against possible movement of the face, screwjacks were inserted and tightened up to steel plates on the underside of the stones at the top of the opening and on the upper face of the stones at the base of the opening. With the core the danger of a fall of material was naturally to be feared directly any part of it had been hollowed out and removed. Steel plates 4 in. wide and ¼ in. thick were therefore provided, with one pointed end which could be driven into the wall core and temporarily supported at the outer end, being tightened up with folding wedges as required. A start being made on one face of the pier, the core was removed over about half its area, in heights of a few feet at a time, and replaced by concrete, which was put down in layers, so planned and stepped that each additional layer should be overlapped and bonded to subsequent layers, avoiding any danger of a straight joint in the new filling of the piers. Steel rods were also used to tie the blocks together, being embedded in the concrete as it was laid in. The old core was removed up to the backs of the ashlar facing, the joints of which were thoroughly cleaned out and tamped in cement mortar at the same time. One side of the pier having been treated in this way, the other side was then taken in hand from below upwards, each piece of new core being filled in carefully to the line of that already in place, and the ashlar facing reset as the work went upwards. So the work was carried up into the haunches of the crossing arches, where the remains of the twelfth-century triforium passage were found built up in the heart of the wall. The fifteenth-century builders had filled them in for strength, and it was reluctantly decided that it was unsafe to open them out again; they were therefore built up solidly in concrete. During the carrying out of this work an elaborate system of telltales and levels was in use, so that the slightest movement of the tower could have been kept under observation; but only on one occasion, when a particularly violent storm of wind occurred, was any movement noticed, and the whole operation, it is hoped, may be said to have been carried through successfully. It will now be possible to free the tower from the unsightly blocking walls which have long hidden its northern side, and from the wooden shoring which for a good many years has so much injured the effect of this beautiful church.

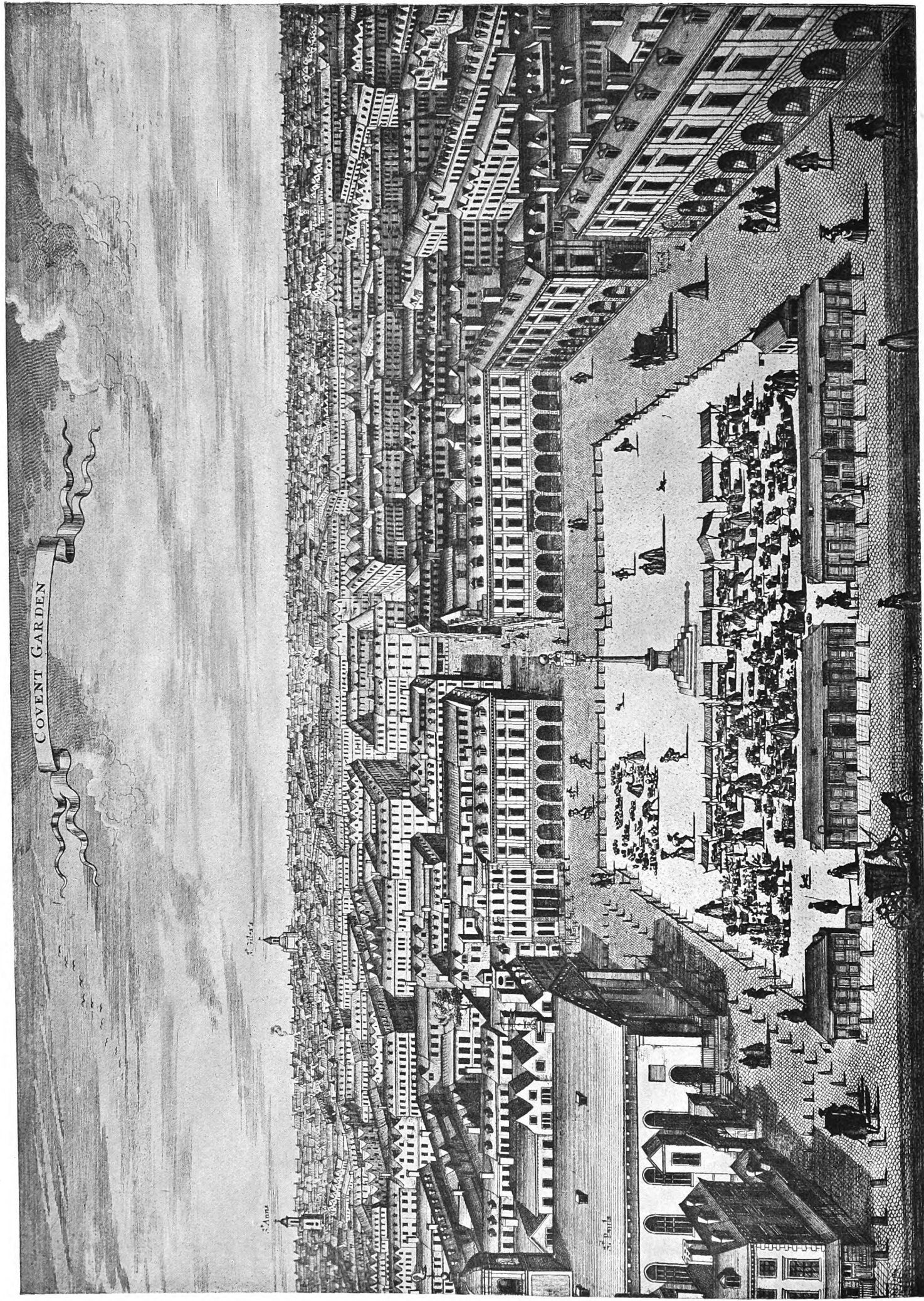


Plate I.

GENERAL VIEW OF COVENT GARDEN LOOKING NORTH: CIRCA 1720.
From an engraving by Sutton Nicholls.

April 1917.

COVENT GARDEN—I. THE PIAZZA AND THE CHURCH.

By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

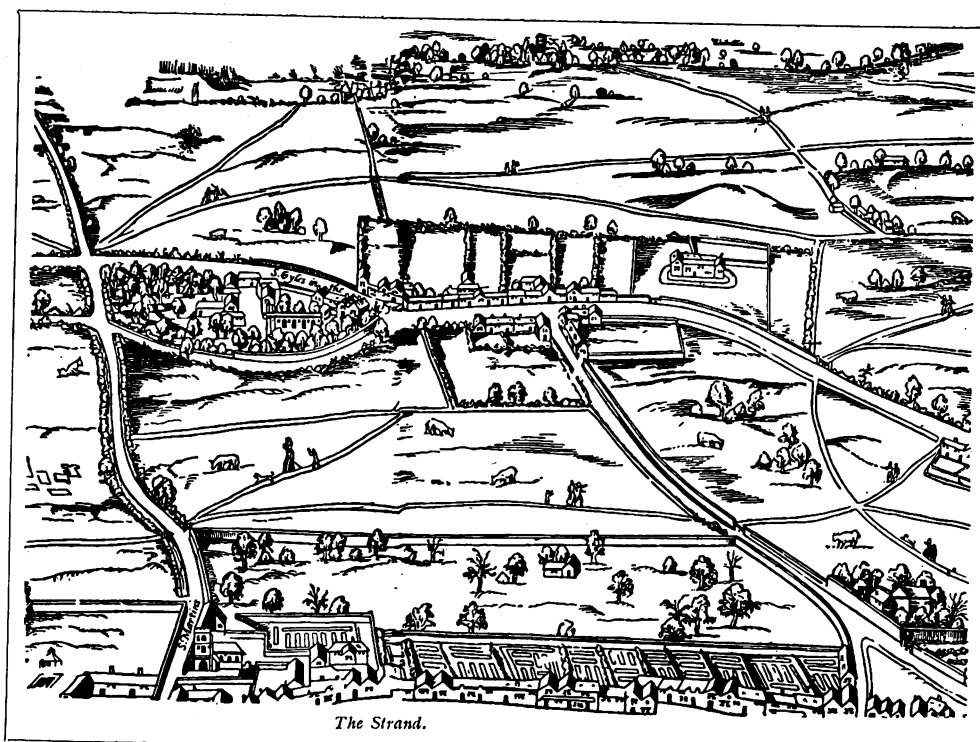
FATE has dealt harshly with Covent Garden, and landmarks of first-rate architectural and historical interest have been obliterated. This small area just north of the Strand teems with associations brightened by names memorable in the arts of this country and conspicuous amongst the leaders of thought and fashion in London life during the seventeenth and eighteenth centuries. But fire and vandalism—the two deadliest foes against which the works of man have to contend—have been busy here, and the surviving fragments of a fine scheme bear such unmistakable traces of the restorer's hand that more is to be learned from records made before the havoc began than from a critical investigation of what is still standing. Indeed, to appreciate the architecture of Covent Garden and to understand its lay-out in relation to the medley of buildings which have destroyed its symmetry in modern times, it is necessary to have recourse to such plans and drawings as are reproduced with this article—they are more eloquent than words, and the story they tell has only too many parallels in the long list of London's vanished buildings.

The name of Covent Garden has for so long been associated with the market established there that its earlier reputation as a centre of aristocratic life has been overshadowed. Yet it is not altogether inappropriate that the chief industry of the locality should be concerned with the produce of the gardens of the world, for it is recorded that early in the thirteenth century there was a garden here, belonging to the Abbot and Monks of Westminster, known as the "Convent Garden." Thus, while Flora and Pomona still keep watch and ward over it (with the difference only that instead of attending to the needs of the abbey table they are now occupied with supplying no inconsiderable part of the whole of London), it is evident that the name which it has been known since the Reformation is accounted for by a simple corruption of the original. The area known as "Convent Garden" seems to have extended from the Strand to what is now Long Acre on the north, and from St. Martin's Lane on the west to Drury Lane on the east, but how it was laid out in those days must be left to conjecture. The earliest available map, drawn by Ralph Agas in the early years of Elizabeth's reign, shows an oblong walled space sprinkled over with trees, "some thatched houses and such like," bounded by open meadows with footpaths on the north, and by the parterres of Bedford House on the south. Towards the south corner of the west side the Church of St. Martin's-in-the-Fields formed

a portion of the boundary with the Royal Mews* just beyond it. At the dissolution of religious houses this land was given to the Protector Somerset, but on his attainder and execution in 1551 it reverted to the Crown, and the following year Edward VI granted it to John, Earl of Bedford, together with the field known as the "Seven Acres," which from the length of the street laid out along it was called "Long Acres."

The new owner began the transformation of his property by the erection of Bedford House in the Strand, a town house with extensive gardens and stabling, seen in Hollar's bird's-eye view (reproduced on page 69) and in other maps and views made between 1552 and 1704, the year of its demolition. Early in the reign of Charles I, Francis, fourth Earl of Bedford, set about the ambitious

scheme which gave Inigo Jones an opportunity to introduce a feature with which he had become familiar through his travels on the Continent, but for which there was no precedent in this country. He had already been engaged at Lincoln's Inn Fields on the erection of stately town houses around a great open square, but the available area at Covent Garden suggested a central oblong *place*, about 500 ft. east and west and 400 ft. north and south, to which the name of *piazza* was promptly applied.† Around this, Inigo Jones was required



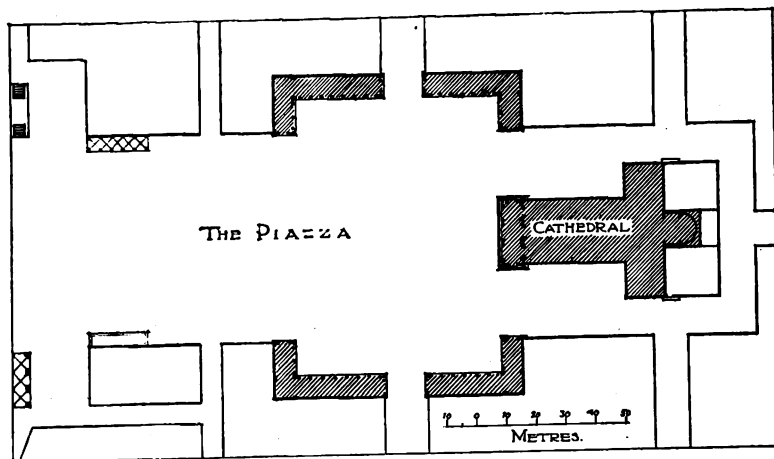
COVENT GARDEN IN THE TIME OF ELIZABETH.

From the map of Ralph Agas, circa 1560-70.

to plan a church and numerous residences for people of rank and fashion, who were then fast migrating westwards from different parts of the city. The Place Royale, Paris, an exact square, built in the first decade of the seventeenth century, with its arcaded lower storey, may well have provided the model; but Jones was equally familiar with the arcaded piazza as a feature of the Italian town plan. Evelyn, when in Livorno (Leghorn) in 1644, wrote in his diary, under the date 21 October, "the piazza is very fair and commodious, and, with the church, whose four columns at the portico are of black marble polished, gave the first hint to the building both of the church and piazza in Covent Garden with us, though very imperfectly pursued." This is an explicit statement, and the similarity between the main lines of the two schemes is striking (see plans on next page); but Evelyn is silent as to the traditional belief

* See THE ARCHITECTURAL REVIEW, June 1916.

† The Italian *piazza* is equivalent to the French *place*, but in England the term was erroneously applied to the covered walks round the open space rather than to the space itself; this led in time to the northern portion being known as the "Great Piazza," and the eastern as the "Little Piazza."



PLAN OF THE PIAZZA D'ARME AND CATHEDRAL, LIVORNO.

that Inigo Jones had himself designed the new portico to the Duomo there which forms a continuation of the arcades of the piazza on which the church stands. The stricture contained in the last words of this entry undoubtedly refers to the incompleteness of the Covent Garden undertaking rather than to the qualities of such parts of it as had been carried out. The south side was never built, although contemplated in the preparation of the design, and shown in the plan published by Campbell.*

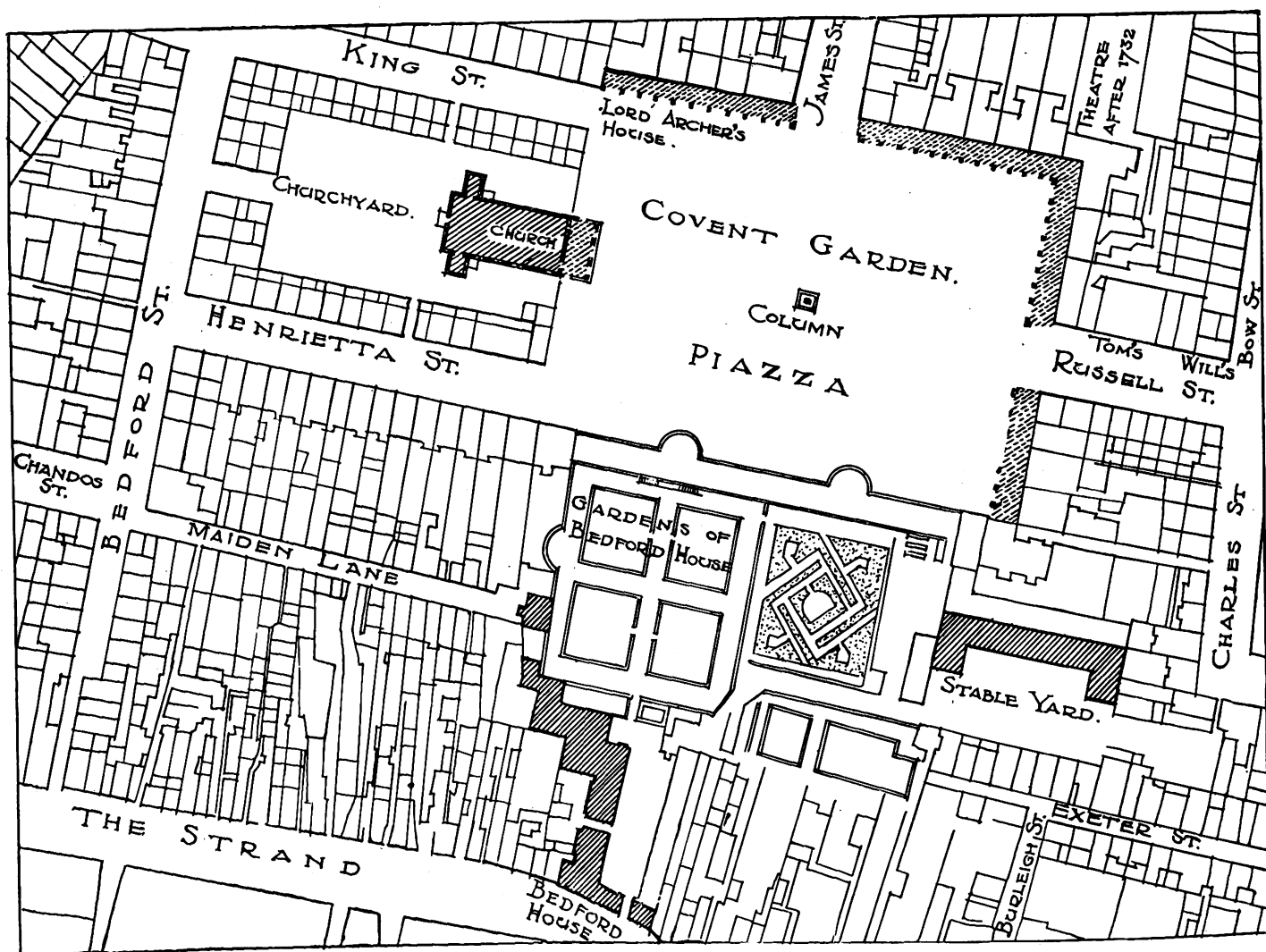
The key to the successful solution of the problem lay in placing the church on the long axis central with a street leading into the opposite side of the piazza, but the design of a church on the western side of a piazza presented a difficulty if the accepted orientation was to be followed. Inigo Jones solved this by providing a portico at the east end so disposed that it belongs to the piazza as a whole rather than to the

* "Vitruvius Britannicus," Vol. II, 1717.

church in particular. It was a bold move, and anticipated the series of great porticoes which ennoble the approaches to many eighteenth-century churches in this country. Subordinate entrances to the church occur under the portico, but the principal entrance was still kept at the west end, and reached through the churchyard, an arrangement that suited the convenience of those living round the piazza as well as of those dwelling in the western purlieu of the parish. From 1631 Inigo Jones was engaged on this work, and as soon as the residences were completed they were inhabited, and the whole space made level and neatly gravelled. Before many years a small market seems to have been held on the south side, under the trees of Bedford House, but it is not till 1668 that there is any mention of the column in the centre of the open space. From an entry in a Londoner's diary,* under the date 17 October 1670, "a famous Diall set up in the Covent Garden," it would appear that it was not completed till then. The column figures in many plans and views subsequently made (see Plate I and illustration below), and although modest in dimensions, it must have contributed to the dignity of the piazza; as the market stalls encroached, so it was regarded with less favour, and finally in June 1790 it was removed.

Such a striking innovation as this well-considered plan amongst the tortuous streets of the neighbourhood excited a good deal of comment, and before long visitors from the French capital recorded their impressions of it, comparing it quite naturally with the Place Royale or Place des Vosges, as it is now called. Sorbière in 1666 wrote: "La place du

* "Mercurius Politicus Redivivus," 1659-1672, being a MS. Diary by Thomas Rugge, commonly known as "Rugge's Diurnal."



PLAN OF COVENT GARDEN AND BEDFORD HOUSE, CIRCA 1690.

From a hand-drawn survey in the British Museum. Adapted for publication by Arthur Stratton.

Commun-jardin n'est pas tout à fait si grande que la place Royale; soit parce qu'elle est en un lieu un peu élevé, soit parce qu'il n'y a des maisons basties que de deux costez, que le troisième est le frontispice d'un Temple de fort belle Architecture, & que le quatrième est occupé par les jardins du Palais de Bethfordt, dont on voit les arbres par dessus la muraille, qui est fort basse. Les maisons de ces deux faces paroissent plus magnifiques que les nôtres, à cause que les arcades sont plus hautes, que le Portique est plus large, qu'il est relevé de deux marches, & qu'il est pavé de grands carreaux de marbre de Liege."* But in course of time very divergent views were expressed by critics at home, some realizing that the extreme simplicity and boldness of the archi-

tecture revealed the hand of a master, others seeing in the severity and reticence of the design, and especially in that of the church, nothing but an admission of poverty of idea no less than of resources. Ralph,† whose criticisms are generally sound, wrote: "Covent Garden would have been, beyond

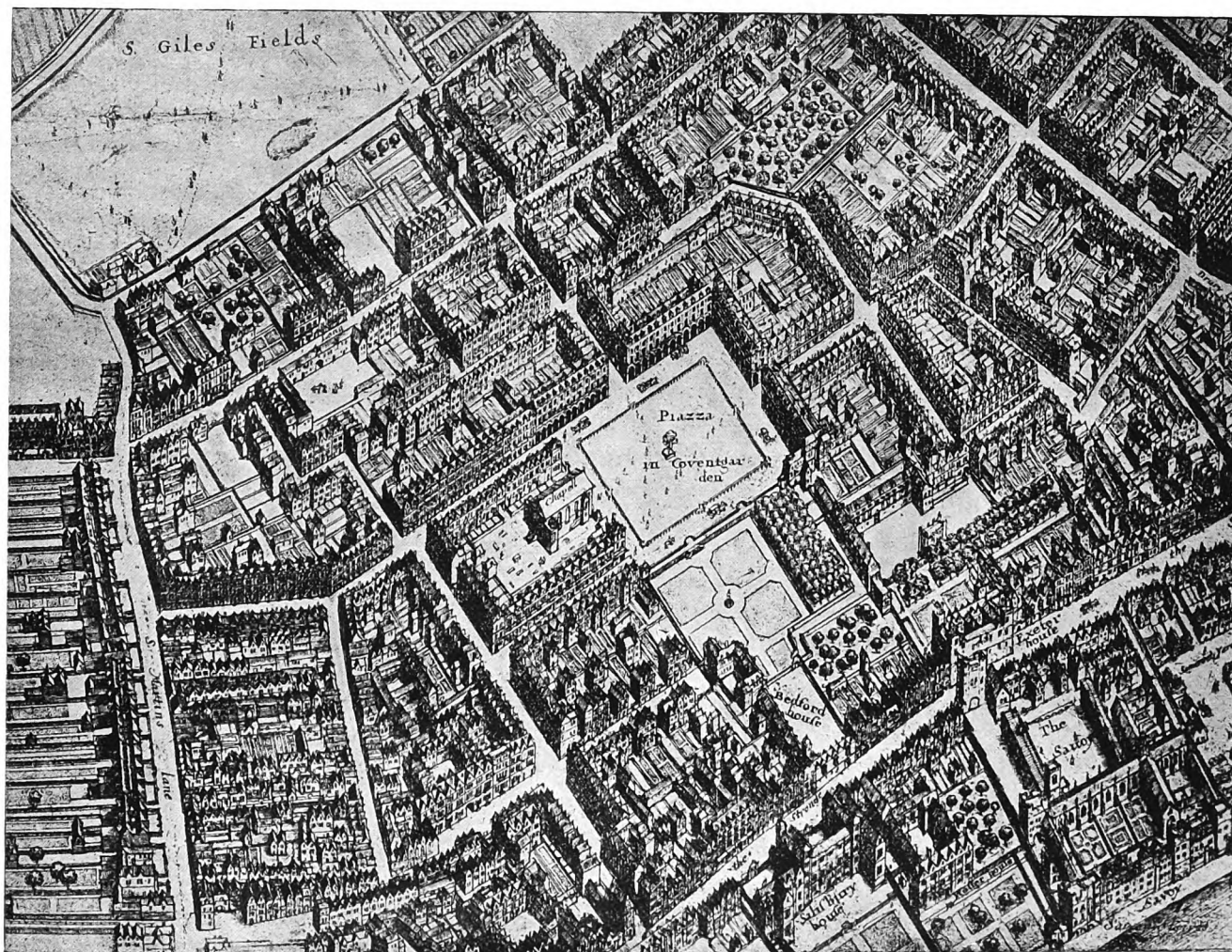


VIEW IN THE PIAZZA BY W. HOLLAR, CIRCA 1650.

dispute, one of the finest squares in the universe, if finish'd on the plan that Inigo Jones first design'd for it; but even this was neglected too, and if he deserves the praise of the design, we very justly incur the censure for wanting spirit to put it in execution. The piazza is grand and noble, and the superstructure it supports light and elegant. . . . The church here is, without a rival, one of the most perfect pieces of architecture that the art of man can produce: nothing can

* Samuel de Sorbière, "Relation d'un voyage en Angleterre," 1666.

† James Ralph, "A critical review of the Public Buildings, Statues, and Ornaments in and about London and Westminster," 1734.

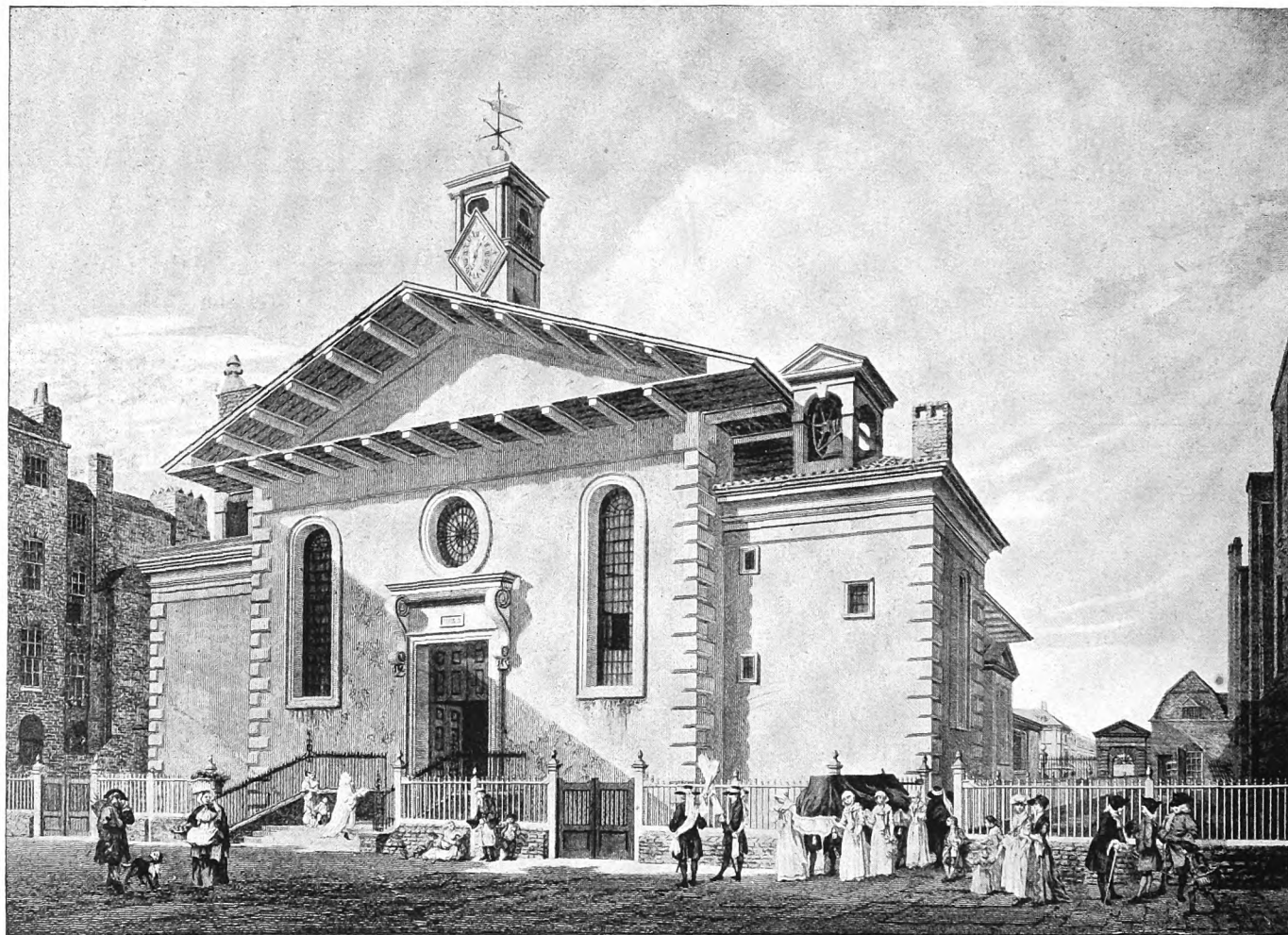


BIRD'S-EYE VIEW OF COVENT GARDEN AND NEIGHBOURHOOD IN THE MIDDLE OF THE SEVENTEENTH CENTURY.

From an etching by W. Hollar

possibly be imagin'd more simple, and yet magnificence itself can hardly give greater pleasure: this is a strong proof of the force of harmony and proportion: and at the same time a demonstration that 'tis taste and not expence which is the parent of beauty." Only the enlightened shared these views, and the prevalent belief that funds had been too limited encouraged the idea that the church was "barn-like"; and while writers were willing enough, in the circumstances, to make every excuse for the architect, they railed against an age that had received his work as "a temple in the perfection of the Tuscan style" (see Plate II). Nevertheless, in spite of the misfortunes which have befallen it—sufficient to rob any less forcible design of its character—it still retains an air of distinction, and is an object-lesson on the possibilities of pure

in the world, to its primitive form. It is said it once cost the inhabitants about twice as much to spoil it." From the frequent need for repairs, not only to the church but also to the arcaded houses along the north and east sides of the piazza, it would seem that the construction was none too sound, and that the foundations were faulty. The church was built originally of brick and stone, but in 1788 it was faced with stone, and the whole structure was again thoroughly repaired by Thomas Hardwick. The interior was then, doubtless, more impressive than it is to-day, for the fine ceiling, divided into large panels painted by Pierce, and most of the original fittings were in position. According to Hatton,* it was "wainscotted 8 foot high with Deal and pewed with Oak"; but the wood-work about the altar seems to have been renewed, for he



WEST FRONT OF ST. PAUL'S CHURCH, COVENT GARDEN.

From an engraving after P. Sandby, published 1766.

architectural form, owing nothing to adventitious ornament, but much to the effective play of light and shade.

The grant of the King's letters patent for the church was made in June 1635, but it was not consecrated till 27 September 1638, when the ceremony was performed by Juxon, Bishop of London. At that time it was a chapel-of-ease to St. Martin's, but in 1645 it was made parochial, and this was ratified by Act of Parliament at the Restoration.

The cost of the church is said to have been £4,500, but about fifty years after its erection a considerable sum was spent on repairs, the "repairs" consisting largely of alterations to the portico. From the "Weekly Journal" of 22 April 1727 we learn that "the Earl of Burlington, out of regard to the memory of the celebrated Inigo Jones, and to prevent our countrymen being exposed for their ignorance, has very generously been at the expense of £300 or £400 to restore the portico of Covent Garden Church, now one of the finest

laments that the galleries "very much obstruct the view of the new Altar-piece which is adorned with 8 fluted columns painted, in imitation of Prophiery of the Corinthian Order, and an Entablature painted white and vein'd." The disastrous fire of 17 September 1795 destroyed everything except the bare walls and columns. The spectacle of such ruin spread consternation far and wide, and it was a fortunate circumstance that the reconstruction should have been entrusted to Hardwick, who was not only thoroughly familiar with the original design, but was content to follow it. Not the least difficult part of his task was the design of a new roof-truss for a span of nearly fifty feet, which had to carry an outer covering extending several feet beyond the face of the external walls.†

* E. Hatton, "A New View of London," 1708.

† A scale drawing of a truss is given in P. Nicholson's "Dictionary of Architecture," article "Roof," 1819.

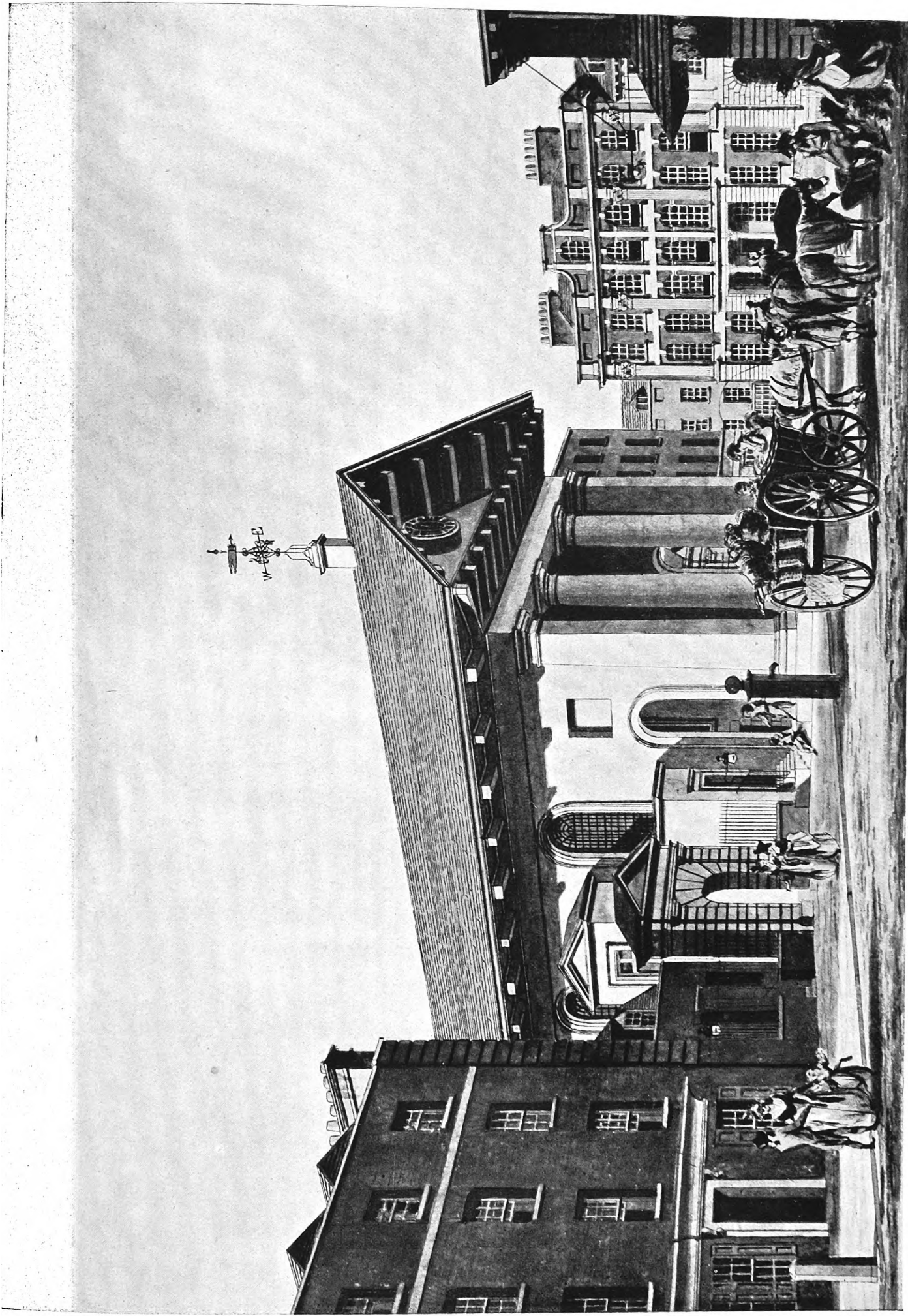


Plate II.

ST. PAUL'S CHURCH, COVENT GARDEN, AND LORD ARCHER'S HOUSE, IN THE LATTER PART OF THE EIGHTEENTH CENTURY.

From an original water-colour drawing in the British Museum.

April 1917.

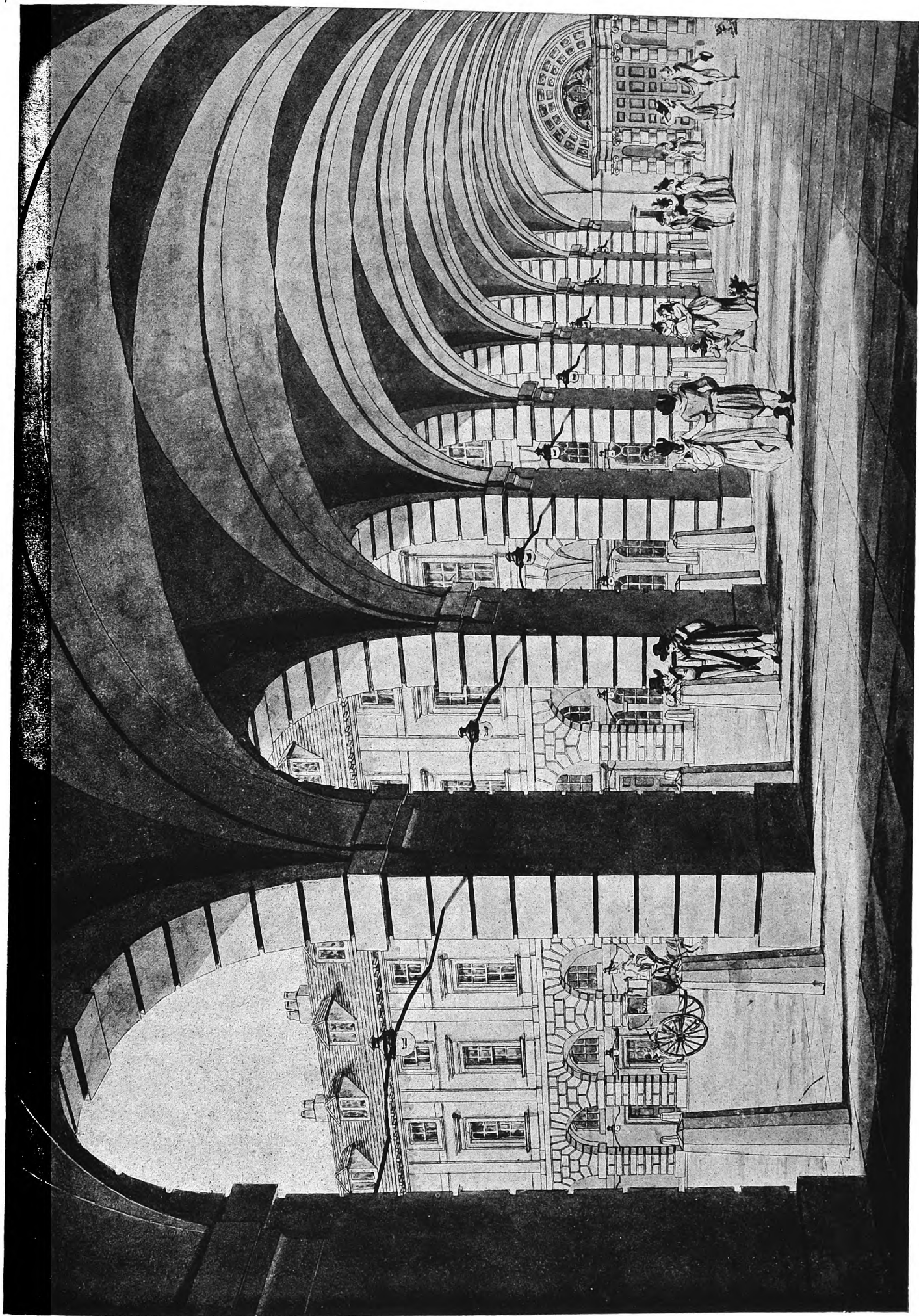


Plate III

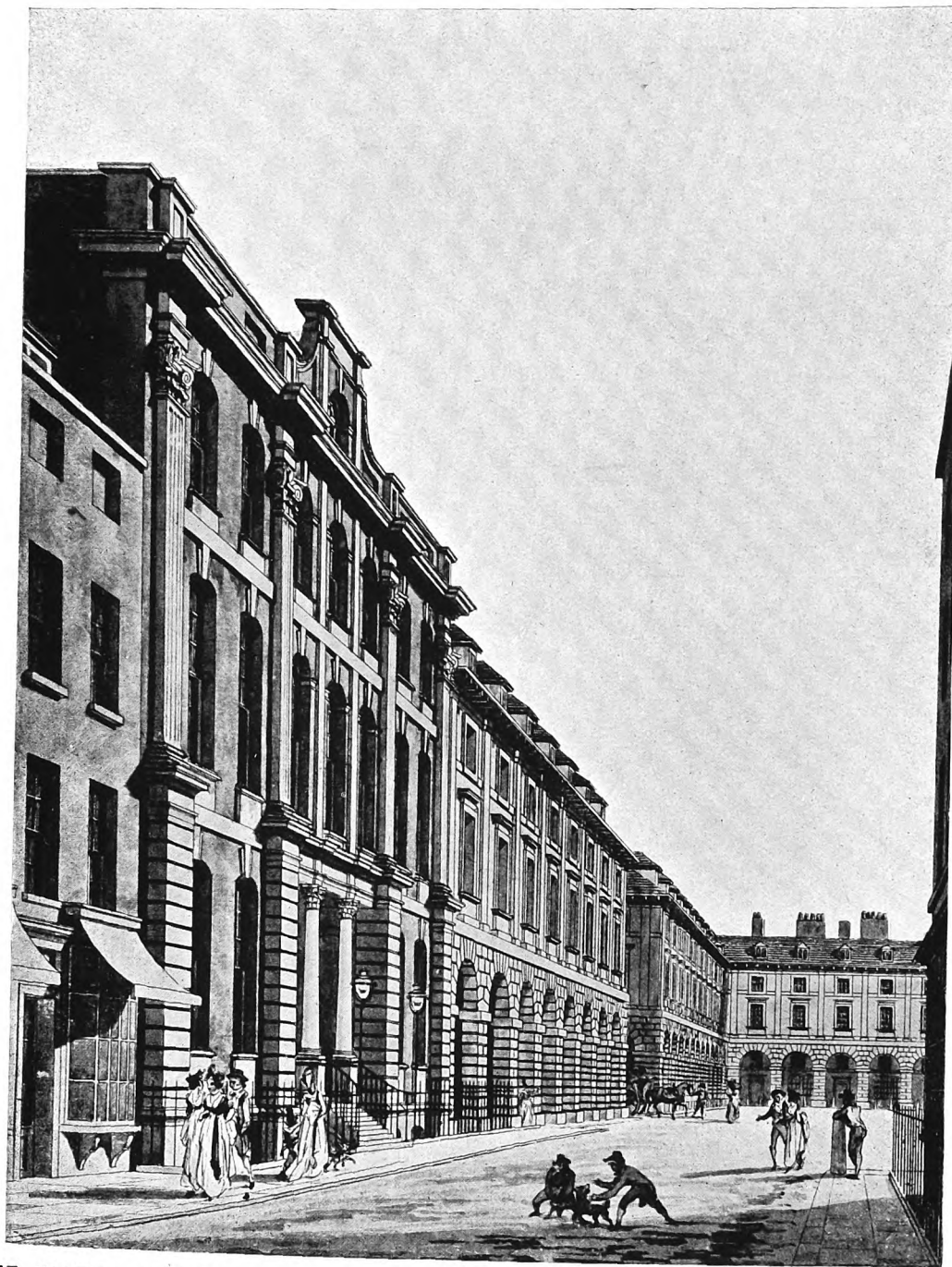
THE PIAZZA, COVENT GARDEN, IN THE EIGHTEENTH CENTURY.

From an original water-colour drawing in the British Museum

April 1917.

The boldness of the projecting roof at the eaves with its continuation over both fronts is extremely telling, and the effect at the west end especially happy (see illustration on page 70). The exterior is now faced with brick, and the roof, which was tiled at one period,* is again slated, but in 1888 the instated turret at the west end was taken down, and nothing now rises above the ridge level. The screen walls and flanking stairways to the churchyard—so valuable as sub-motifs—have

Much then has tended to detract from the beauty of a church which its designer thought so highly of that he expressed the wish that a bas-relief of the portico might be introduced into the design of any monument set up to his memory. The scene of many memorable events, it became a veritable mausoleum for men distinguished in the arts, Dr. Samuel Butler and Dr. John Walcot ("Peter Pindar") amongst authors; Wycherley and Southerne amongst dramatists; Sir Peter Lely



VIEW OF THE PIAZZA, LOOKING NORTH-EAST, IN THE LATTER PART OF THE EIGHTEENTH CENTURY, WITH LORD ARCHER'S HOUSE IN THE FOREGROUND.

From an original water-colour drawing in the British Museum.

victims to the demands of modern utility. Another alteration consisting of the widening of the narrow archway in the side walls of the portico has also been effected, to gain to the unobstructed passage of foot traffic—it was with this portico, over twenty feet deep, that hustings sometimes set up when the poll was taken for "Parliament men for the City and Liberty of Westminster."

John Gwynn in 1766 urged that the church should be covered with 'instead of those wretched, mean-looking tiles.'

and Sir Robert Strange amongst artists, being interred there as well as "an incredible number of those heroes, who strut their hour and are heard no more, though not so much on the busy stage of life as on the stages of Drury Lane and Covent Garden theatres."*

At the north-west angle of the piazza is still seen a house which has withstood the vicissitudes of time with more success than most of its neighbours. In Hollar's bird's-eye view

* J. P. Malcolm, "Londinium Redivivum," 1802-7.

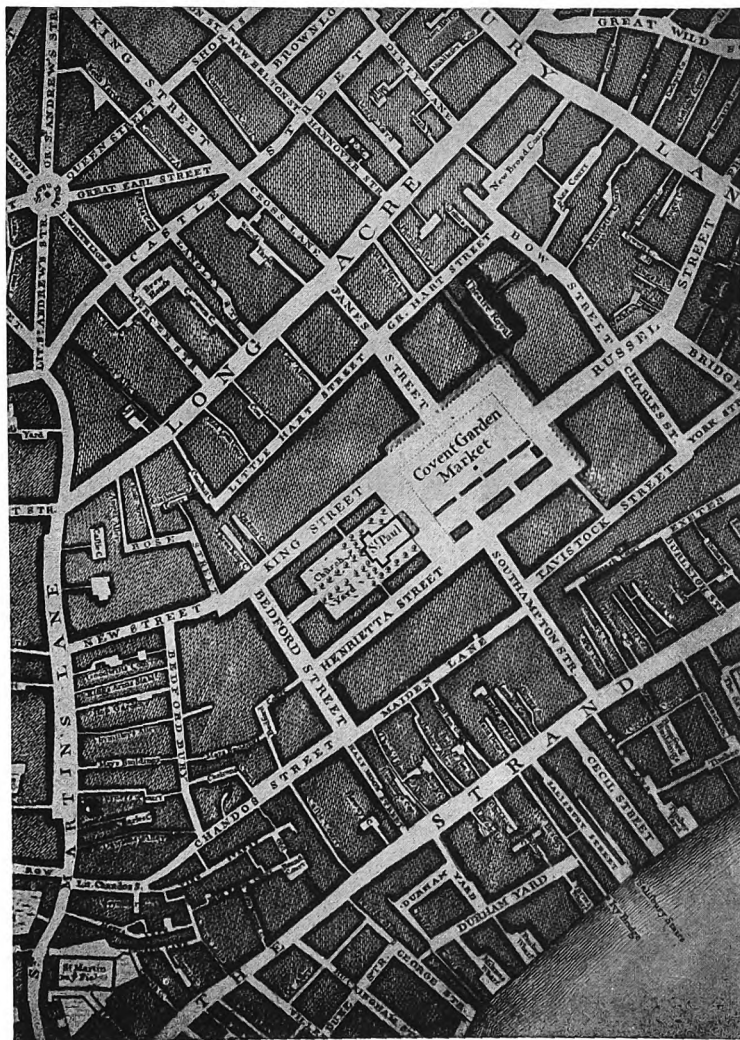
(page 69) its site is occupied by the westernmost bays of the arcaded piazza façade. Later in the seventeenth century Sir Edward Russell, Admiral at the Battle of La Hogue, created Earl of Orford in 1697, lived here, and rebuilding on this site seems to have been carried out in 1716. In the print by Sutton Nicholls, circa 1720 (Plate I), and in many later views, such as that reproduced on the preceding page, this new house is seen substantially as it stands to-day, except that the attic storey has been altered and the brickwork covered with stucco. Hogarth brought it into his "Morning," engraved in 1738; but in that it is incorrectly shown to the south of the church, as in engraving he did not reverse the painting on his plate. Lord Orford, who died in 1727, bequeathed it to Thomas Archer, created Lord Archer two years later; and although it has been put to many uses since then, it is generally referred to as Lord Archer's house. In 1774 it was turned into an hotel, one of the first of its kind in London, and as Evans's it enjoyed a wide reputation.* The magnificent staircase has survived all these changes, and still proclaims the rank of the builder of this fine town house.

Associations cluster round Covent Garden, and Gay only expresses the magnetic influences which still drew all the wits of his time there, when he wrote:—

Where Covent Garden's famous temple stands,
That boasts the work of Jones' immortal hands;
Columns with plain magnificence appear,
And graceful porches lead along the square:
Here oft' my course I bend; . . . †

* It is now occupied by the National Sporting Club.

† John Gay, "Trivia, or the Art of Walking the Streets of London by Day," Book II, 1720.



PLAN OF COVENT GARDEN FROM ROQUE'S MAP OF LONDON, CIRCA 1746.

In the times of the later Stuarts the piazza appealed strongly to dramatists, and Otway, Wycherley and Dryden, amongst others, made it the scene of incidents in their plays, while the fascination of the vaulted "portico walk," with glimpses through the rusticated archways, was felt by artists whose sketches of London life in such a setting are full of interest (see Plate III). The coffee-houses in the immediate neighbourhood were the meeting-places of many a literary coterie: here it was that in 1763 Boswell was introduced to Johnson. Indeed, the coffee-houses played no small part in the literary world of those days, for in them discussion ran high and criticism was frank. Will's, named after William Urwin, and Tom's, named after Captain Thomas West, two of the most renowned, were situated in Russell Street, the former including the house at the corner of Bow Street (see plan on page 68). A lively description of Will's is contained in the "City and Country Mouse," and Macaulay vividly pictures the company and a house that was sacred to polite letters:—

"There the talk was most about poetical justice and the unities of place and time. There was a faction for Perrault and the moderns, a faction for Boileau and the ancients. One group debated whether 'Paradise Lost' ought not to have been in rhyme. To another an envious poetaster demonstrated that 'Venice Preserved' ought to have been hooted from the stage. Under no roof was a greater variety of figures to be seen, earls in stars and garters, clergymen in cassocks and bands, pert templars, sheepish lads from the universities, translators and index makers in ragged coats of frieze. The great press was to get near the chair where John Dryden sate."

But the persistent growth of the market had a deleterious effect upon the neighbourhood as a residential quarter: the noise and refuse heaps which inevitably accompanied it driving the élite further westwards to the newly laid-out Grosvenor, Hanover, and Cavendish Squares. The abdicated premises were gradually taken possession of by tavern-keepers and gamblers. "Young Rambler" and his companions on pleasure bent—

Streets, alleys, lanes, a hundred past,
To Covent Garden come at last—

found there an ideal play-ground. The days which had seen Sir Peter Lely, Sir Godfrey Kneller, and Sir James Thornhill residing there, and sedan chairs waiting before the doors of aristocrats, were past beyond recall. Tavistock Row, which had been built when Bedford House was pulled down, enclosed the piazza on the south side, as seen in Roque's map (reproduced on this page), but the design was so inharmonious that Gwynn in 1766 urged that the houses should be taken down and the original scheme completed by the continuation of the arcaded façade. (They have been cleared away within living memory, but not with any idea of fulfilling Gwynn's wish.) Part of the east side, extending from Russell Street to the south corner, was burnt out on 20 March 1769, and rebuilt, but not on the lines of the original: the other half of the east side survived till 1889, when it succumbed to the necessity for providing more space for the market. Although the north side is still standing, it has been subjected to rigorous restoration, the part west of James Street having been rebuilt about 1880. The losses from the architectural standpoint have thus been cumulative, but the touch of the master hand has not even yet been effaced.

(To be concluded.)

THE ADVENTURES OF A CHIMNEYPiece.

By HERBERT C. ANDREWS.

WORK of art rarely meets with such adventures as befell Leonardo da Vinci's "Mona Lisa" or Gainsborough's "Duchess of Devonshire," but in the "Mémoires" of the Société académique de l'Oise (Vol. XVIII) M. Régnier has recorded the tale of a sixteenth-century chimneypiece from northern France, now safely housed in England, which is sufficiently strange to bear repetition.

The original home of this chimneypiece was the little village of Fleury, not far from Paris, whose lords, vassals of the

In 1835 the heirs of M. Le Bastier de Rainvilliers, the last lord of Fleury, sold the property to M. Prévôt, the father of the present owner. The old house is now the residence of a farmer, and within it still survives the fireplace which the chimneypiece once adorned. Before this sale took place the chimneypiece itself had been removed, one of the vendors of the estate, Mr. Lockhart, having sold it to the Marquis de Tristan.

The Marquis at that time intended to build a house for one of his children in the immediate neighbourhood of his Château



THE FLEURY CHIMNEYPiece (NOW AT NORTH MIMMS, HERTFORDSHIRE).

is of Fresne-l'Eguillon, occupied until nearly the end of the fifteenth century the manor house which was situated in the centre of the village. The little river Mesnil and a large pond nearly surround all that remains to-day of the original dwelling. Fifteenth-century terriers give some account of the castellated dwelling of two courts, moated, with gatehouse and towers; they mention also the outbuildings, the son-house, the bakehouse, the mill, the storerooms and the gardens and meadow, and all the other adjuncts as were found attached to the home of the *seigneur*. At the time the house and manor were held jointly of the Sire de Gaultier de Thibivilliers and Hutin de Herouval, on behalf of their respective wives.

de l'Emérillon at Cléry-sur-Loire. The site selected was on a small farm called Le Colombier, a short distance south-east of Cléry (Loiret). With a view to imparting an antique character to the home, he was engaged in collecting all kinds of architectural fragments, chiefly from the surrounding districts, and each piece, as he acquired it, was interred in a shallow pit prepared at Le Colombier, in order to preserve it from the action of frost and inclement weather. In due course the Fleury chimneypiece was carefully dismantled, brought to Le Colombier, and there buried with the rest.

Before proceeding with the building, the Marquis designed and planted the surrounding park on the banks of the Ardoux, but then entirely abandoned the project. From that time the

Château de Colombier was never mentioned. The architectural *omnium gatherum* remained underground, overgrown with briars and bushes, for half a century. The Marquis died in 1877, and it was not until 1892 that his son, M. Pierre de Tristan, then Mayor of Cléry, bethought him of the existence of the collection. He was then reconstructing the Château de l'Emérillon, and conceived the idea of utilizing some of the pieces in the work. Unfortunately, excavation revealed the fact that the greater part of them, being of softer stone, were much the worse for their long interment; but the chimneypiece, of harder stone, proved to be in better condition. Instead of making use of it, however, M. de Tristan set it up temporarily in a shed and advertised it for sale.

The scene now changes to England. About the year 1894, the late Mr. Walter H. Burns, a wealthy American banker of London, became the owner of North Mimms Park, near Potters Bar, in Hertfordshire, and thereupon made alterations and additions in excellent taste to the old house, in course of which many old fittings in character with the building were collected and installed by the architects in charge of the work, Messrs. Ernest George and Peto. In 1896, Mr. Burns, while travelling in France, found the Fleury chimneypiece still for sale, and purchased it for 10,000 francs (£400). It was packed up under the charge of M. Libersac, a sculptor of Orleans, who brought it to England and supervised its reconstruction at North Mimms, and himself carried out what slight restorations were necessary.

Apart from the interest attaching to its adventures, the chimneypiece is a beautiful example of sixteenth-century sculpture. Although made in France, the style is entirely foreign, and exhibits, both in design and workmanship, purely Italian characteristics. It is nearly 11 ft. in height, and the sides, placed obliquely according to the frequent custom of the late Middle Ages and Early Renaissance, give a width of 10 ft. 10 in. in front, measured along the cornice of the lintel, and nearly 11 ft. 6 in. at the back. The fireplace opening is over 6 ft. in height and 7 ft. clear between the jambs. The latter, consisting of three members, base, pilaster, and corbel capitals, covered with palm leaves, denticulations, and scales, and voluted below, support the lintel. The jambs themselves

exhibit trophies of musical instruments, lutes or *mandores* of various patterns, with acanthus ornament and vases. On the base of the left jamb are two *amorini* holding a shield of arms suspended by a ribbon. The arms are for the most part defaced, but in the first of the four quarters can be traced a cross between four martlets, and in the second a lion rampant. Cartouches on either side enclose the monogram ANT in Roman capitals and JB in pseudo-Gothic minuscules respectively. These arms, which recur also on the overmantel, are those of Antoine de Thibivilliers, for whom the chimneypiece was constructed, and Jeanne de Bulleux his wife,

to whom the monograms refer. These names are also perpetuated on a small cartouche in the form of ANT between two I's elsewhere on the chimneypiece. The exterior faces of the jambs bear bunches of foliage, while on the interior faces are hearth implements, such as roasting-spits, shovels, tongs, and bellows. This type of ornament recalls the cat curled up on a bellows which decorates the Early Renaissance chimneypiece in Lectoure Museum.

The lintel, covered with symmetrically interlaced branches and roses, has at either end an oblong panel; the left one containing a flaming chafing-dish from which issue two animal heads, mounted on a tripod between chimeras; the right one, a dish of vegetables between *cornucopiæ*. On an oval medallion in the centre is carved in low relief a group of *amorini* engaged in forging a tongue. Three are standing by while one seated holds the tongue on the anvil and the fifth is attending to the fire. This subject of *amorini* engaged in various occupations was not uncommon in Roman art of the



"THE TONGUE OF THE FALSE SHALL PERISH."

From the sixteenth-century engraving by Nicoletto da Modena.

best period. The house of the Vetii at Pompeii has a painted frieze of such scenes, where the *amorini* are weighing and selling merchandise, and in one of them the same occupation is represented as appears on the chimneypiece. Nicoletto da Modena perpetuated this fanciful concept early in the sixteenth century, in his engraving entitled "Lingua Pravorum Peribit"—the tongue of the false shall perish; and it was this subject, perhaps this very engraving (here reproduced), which inspired the sculptor at Fleury, for the general arrangement and several details are similar, while the anvil is identical in both cases.

The cornice surmounting the lintel is also derived from the antique, and supports an overmantel of architectural character, particularly fine in proportion and ornamentation. The enlargement of the base, the bold projection of the cornice, the originality of the three shields of different patterns disposed on the centre panel, and the skilful arrangement of lights and shadows, exhibit a rare understanding and taste. The background between these shields is filled with interlacing ribbons interspersed with fleurs-de-lis; and the pilasters on either side bear weapons suspended from rings; while on the frieze above appears the inscription, in language half Latin, half French: ANTONIVS DE TIBIVILLIER HOC OPVS FECIT FIERI LAN MCCCCXV. The Thibivilliers family arms—which were, Quarterly, 1 and 4, Gules, a cross between 4 martlets Argent; 2 and 3, a chief; over all a lion rampant—occupy the dexter half of each of the three shields. The impalement of the centre shield is a plain coat with a chief; and in order to emphasize the fact that its plainness is due to the absence of heraldic charges, and not to any error on his part, the sculptor has carved BULLEUX upon its upper edge, the name of the family to which Antoine's wife Jeanne de Bulleux belonged, and whose arms were Azure, a chief Or.

The shields on either side bear the arms of earlier members of the Thibivilliers family, and the clue to their impalements is revealed by reference to another chimneypiece which is found at the manor house of La Poissonnière, in the neighbourhood of Vendôme, Loir-et-Cher, the birthplace of the famous French poet and writer, Pierre de Ronsart, in 1524. Towards the end of the reign of Louis XII, Louis de Ronsart, his

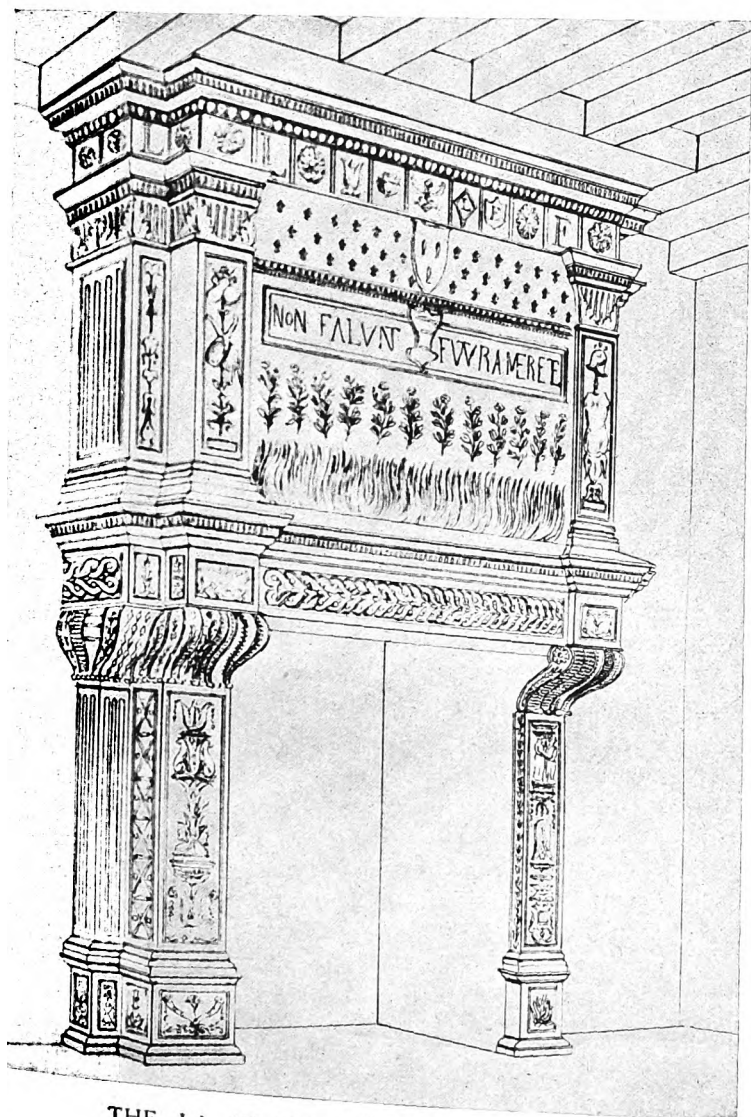
father, and himself a poet of no mean order, repaired and redecorated La Poissonnière, the home in the parish of Couture which he had inherited from his father, Olivier de Ronsart (II). In the course of this restoration, external carving was added to the main entrance and many of the windows and dormers, while internally all the chimneypieces were treated in the same way. The style is homogeneous, exclusively Italian in character, and absolutely identical with that of the Fleury chimneypiece. One chimneypiece in particular, the richest of the group, is of the same plan and dimensions, and exhibits the same acanthus treatment, motifs, volutes, arabesques, musical instruments, and particularly the same type of lettering. And, what is more interesting still, two coats-of-arms are common to both. These two coats, which are borne on the impalement of the dexter Fleury shield, have been identified as those of Illiers des Radrets: Or, six amulets Gules, ranged 3, 2, 1, in the field a mullet for cadency, Azure; and Maillé, Fessy undy, Or and Gules. At La Poissonnière they occupy subordinate positions, being cut in miniature in the centres of the volutes upon the lintel; the first relates to Jeanne, the wife of Olivier (II) and mother of Louis de Ronsart, who was a daughter of Jean (I) d'Illiers, lord of Radrets, La Mouchetière, Bordueil, le Tertre, etc., by his first wife, Catherine d'Echelles d'Oucques; the second to Jeanne de Maillé, wife of Olivier (I) and grandmother of the same Louis. On the Fleury chimneypiece they commemorate the alliance between the Thibivilliers and Illiers families by the marriage of Jean de Thibivilliers, lord of Montault and Fleury, the father of Antoine, with Catherine d'Illiers, half-sister of the aforesaid Jeanne, and daughter of Jean (I) d'Illiers by his second wife, Catherine de Maillé.

From the close connexion between the Thibivilliers and Ronsart families and the affinity between the Fleury and the La Poissonnière chimneypieces, it appears more than likely that the former was actually fashioned at La Poissonnière, for in the Vexin there exists no example which exhibits the same influence, while in certain portions of the choir cloister of the Trinity at Vendôme the same style of work is found, which goes far to prove that the Italian artists made a prolonged stay in the valley of the Loir.

Both chimneypieces emanate from the first fifteen years of the sixteenth century. The La Poissonnière one is undated, but the absence of any allusion to Louis Ronsart's wife, Jeanne Chaudrier du Bouchage, whose canting arms are introduced in the ornamentation of the window-frames of the rock-cut cellars opposite the house, points to the conclusion that it was made before the date of the marriage, February 1515.

The Fleury one is not only dated, but also bears topical allusions to the period. The fleurs-de-lis and roses which with interlacing ribbons fill the space around the shields are evidently in honour of Louis XII of France and his third wife Mary, daughter of our King Henry VII, who afterwards, in 1515, married Charles Brandon, Duke of Suffolk. It is a curious feature that five of the fleurs-de-lis are enveloped in a coat of mail or scale armour, a kind of Roman cuirass without the mantling; this may be allusive to the warlike Francis I, who succeeded Louis XII. From this we may fairly conjecture that the chimneypiece was commenced in the short interval which elapsed between the last marriage of Louis XII and his death, namely, between 9 October 1514 and 1 January 1515, and completed only after the Easter festival, 8 April 1515.

While it is to be regretted that this fine chimneypiece no longer adorns the home of its birth, yet it is satisfactory to know that it has found a safe asylum in the land of the allies of France, far from the ruthlessness of German Kultur.



THE LA POISSONNIÈRE CHIMNEYPIECE.

THE SACK OF PÉRONNE.

OUR troops entered Péronne on Sunday morning, 18 March, after the German retirement, "according to plan," from the sector between Arras and Soissons: and the condition in which they found this little French town is faithfully recorded by the photographs which are here reproduced. The place is an absolute ruin, and not brought to this sad state through the ordinary course of battle, for the French and British armies had spared the town as much as possible, but its buildings maliciously sacked by the Germans in the same spirit as prompted them to cut down fruit trees and to poison wells. On the Hôtel de Ville, after they had blown it up, they fixed a board, as seen in the photograph reproduced on this page, bearing the words, "Nicht ärgern, nur wundern,"

and could claim direct touch with ten centuries and more. As long ago as 1209 it received a communal charter from Philippe Auguste. It has been the centre of conflict on several occasions. Charles the Bold captured it in 1465, and it was out of this occupation that arose the imprisonment of Louis XI in the Château of Péronne, and the subsequent unfortunate treaty whereby the King had to sign away his rights. Louis, however, had his revenge, for he retook the town in 1477. In the following century Péronne gained distinction by successfully defending itself against the Duke of Nassau, of which defence the heroine was Marie Fouré (whose statue in the town has been carried away by the Germans—presumably to be melted down for munitions); the old flag of



British Official Photograph: Crown Copyright Reserved.

HÔTEL DE VILLE, PÉRONNE.

which may be translated as "Don't get angry: just wonder!"

Writing on the day after our occupation of the town, the special correspondent of "The Times" says: "There is not much evidence of shell fire. I could not find a shell hole in the roadway of the Grand' Place. But there is not in Péronne one habitable house. The Boche has blown out the fronts of most of the buildings. The others he has burned."

Such is the record of what the German army has done once more in the name of "military necessity." It is but the record of Belgium over again, and seeing the ruin they have left behind them in their recent retirement one is left with the sure conviction that the same vandalism will be perpetrated as the Boche is forced back and back out of the countryside on which he thrust his dreadful presence.

Péronne is but one of the many little towns that have shared the same fate. It was a place of about five thousand inhabi-

the garrison was preserved in the Hôtel de Ville, and taken out on fête days and for special processions. Péronne figured also in Wellington's campaign, having been captured by the Duke in 1815; its name is one of those on the base of the Wellington Monument in St. Paul's. And last of all in the military history of the town is the record of 1870, when Péronne was forced to capitulate to the Germans after a week's bombardment. Its fortifications were razed in 1906-7.

It had a fine Grand' Place, with the seventeenth-century Hôtel de Ville at one side, and opening out of this to the south was a smaller place, the "Marché aux Herbes," formerly dominated by a belfry. Péronne also possessed the sixteenth-century Church of St. Jean—now utterly ruined—and a fragment of its ancient Château, consisting of a large bastion block with four corner towers surmounted by conical roofs.

What it is now, the accompanying photographs show. Attila and his Huns could have done no worse thing.

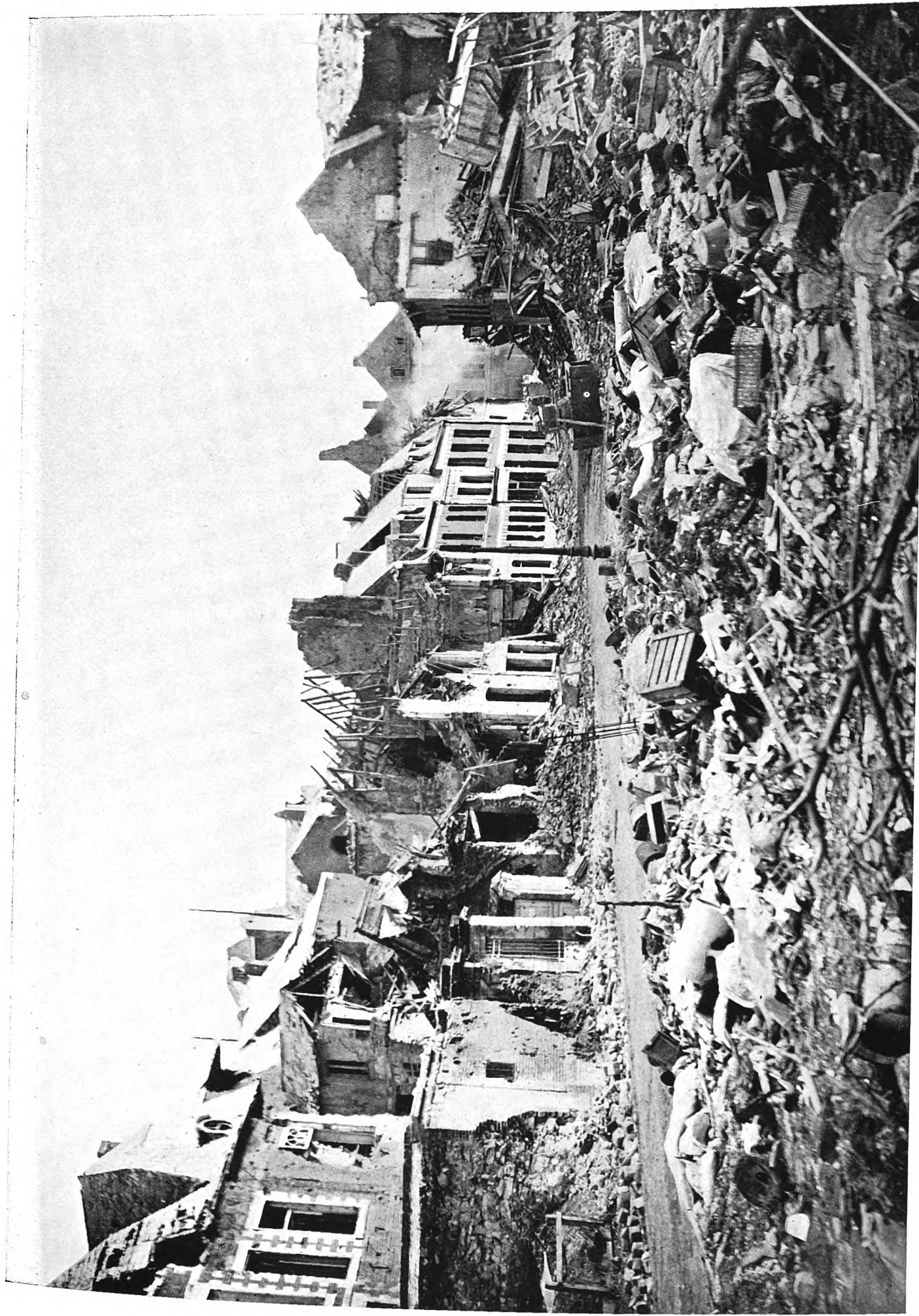


Plate IV.

A STREET IN PÉRONNE AS THE GERMANS LEFT IT.

British Official Photograph: Crown Copyright Reserved.
April 1917.

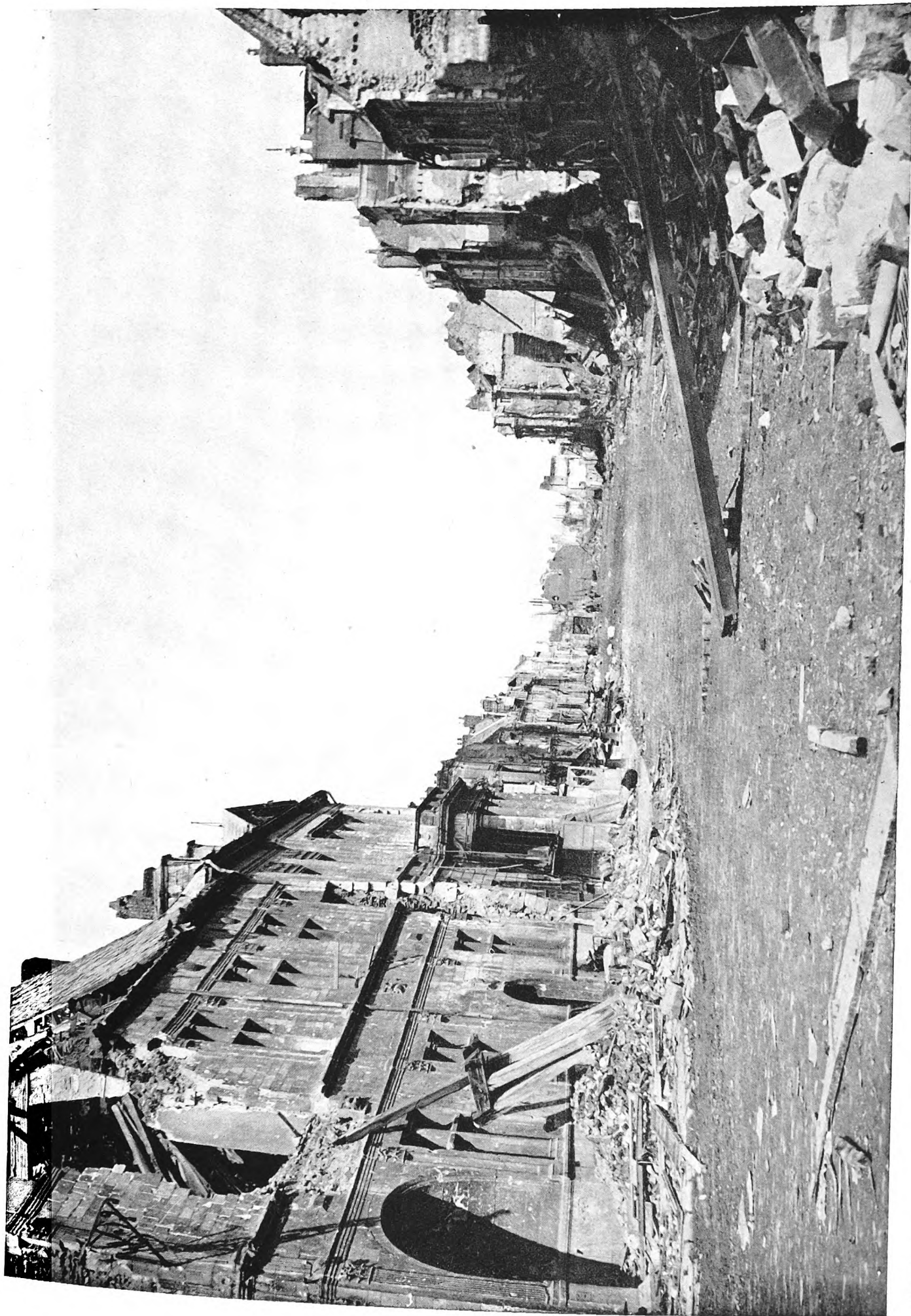


Plate V.

THE RUINS OF PÉRONNE (HÔTEL DE VILLE ON THE LEFT).

British Official Photograph : Crown Copyright Reserved.
April 1917

RECENT ENGLISH DOMESTIC ARCHITECTURE.

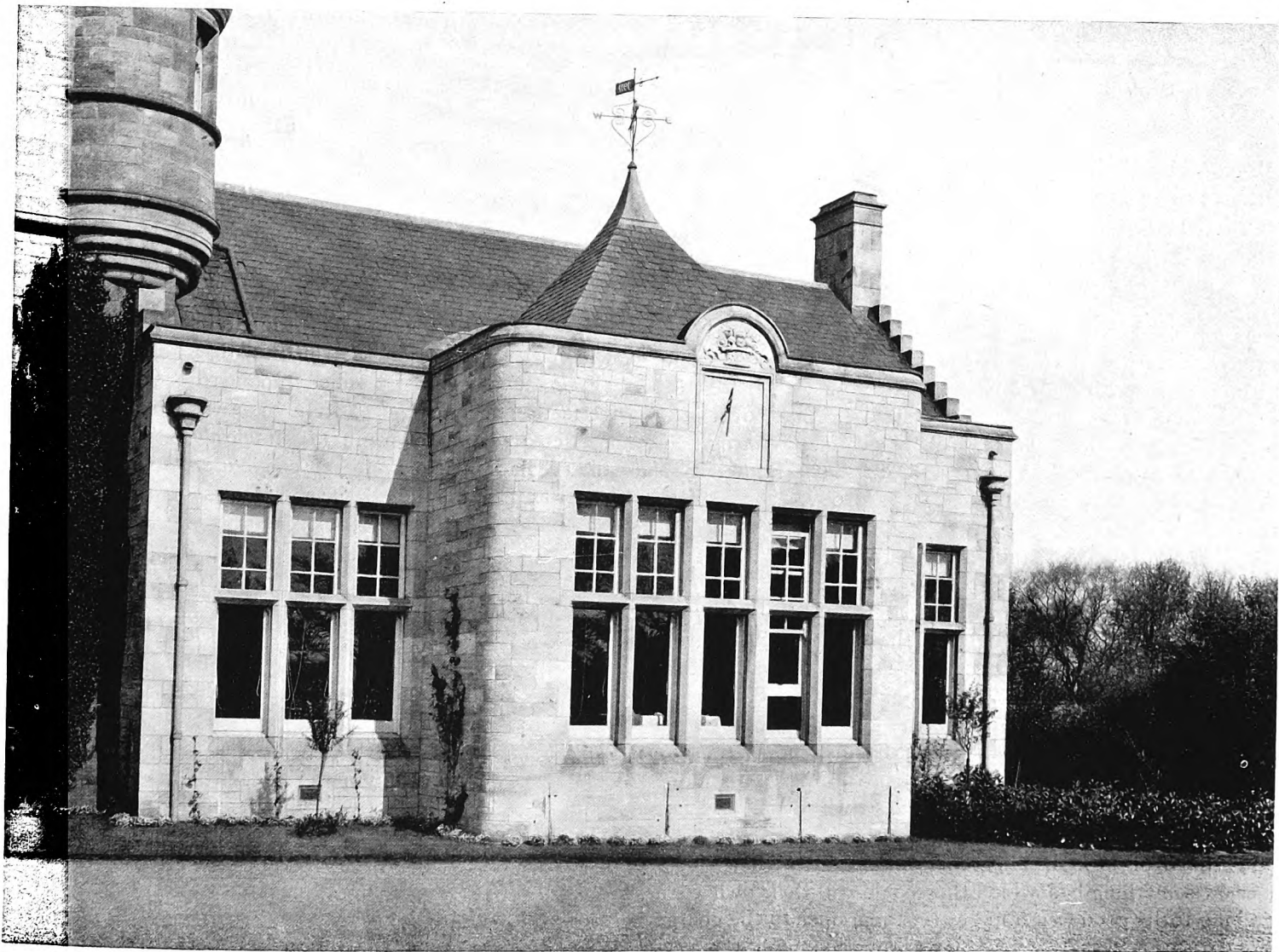
IT was the late Mr. March Phillipps who gave most open expression to the theory that architecture, from the time of the Greeks onwards, has been a record of constant "borrowing"; his purpose being to prove that architecture (as represented by modern Classic) is dead, and that the only sort of work that can possibly be tolerated in these northern latitudes is "Gothic," or something very much like it. We may admit his premise without necessarily adopting his conclusion, which, after all, is merely revived Ruskinism. It cannot be denied—and certainly no architect nowadays would wish to deny it—that architecture is largely dependent upon the historical styles; for it is obvious that without the tradition thus provided there could be no possibility of progress whatsoever. Without a foundation there can be no superstructure. *Art Nouveau* taught us that lesson long ago. But it is only within comparatively recent years that we have come to regard architectural history from this eminently sane point of view.

The bad old system of architectural education (or rather the lack of it) is responsible for most of the ineptitudes that mar our streets and spoil our countryside at the present day. Not so very long ago it was considered essential that an architect should have a comprehensive knowledge of all styles, in order that he might the more readily adapt himself to the requirements of a diversity of clients. In fact, he had to be a

sort of architectural "Pooh-ba," combining in himself the attributes of a large number of individuals (though, be it noted, receiving only one fee). Thus we were presented with the entertaining spectacle of a gentleman who would as easily design you a Greek temple as a Byzantine mosque, a Gothic church or a Renaissance town-hall, doing all equally badly, and sometimes getting into awkward difficulties with his detail.

There is a right and a wrong way of "borrowing," just as there are right and wrong subjects to "borrow." Nobody who cares to think for a moment will maintain that there is any reason or merit in "borrowing" from the undeveloped styles of the past. Much of the Tudor and Elizabethan domestic work, for example, is frankly uncouth. We know perfectly well that it is largely the work of people who did not properly understand what they were doing. Comparing it with the model from which it derived its ultimate origin, we may the more easily understand its real significance; and we thus come to realize that this transitional and undeveloped work is only interesting from the historical point of view.

This view, however, was not the one adopted by the last generation of architects. They took Tudor and Elizabethan work as an exemplar of all that was right in domestic architectural art. Its very faults and defects they interpreted as supreme merits. They carefully measured up all its immature Renaissance detail, and as carefully repeated it in their own



UNIVERSITY HALL, ST. ANDREWS: NEW DINING-ROOM.

Mills and Shepherd, Architects.



UNIVERSITY HALL, ST. ANDREWS: NEW DINING-ROOM.
Mills and Shepherd, Architects.

buildings. Their industry was worthy of a better cause. The remarkable thing is that they so thoroughly convinced themselves of the propriety and correctness of all that they did. To appreciate the character of their blunder, we have only to take a comparison from the sister art of painting. No modern painter would think of reverting to the methods of the Old Masters of the Early Italian school, who knew nothing of perspective, scarcely anything of the art of colour composition, and who worked with a strictly limited medium. Yet this, in effect, is what architects did with regard to their own art. Happily, however, the days of such illogical and retrograde "borrowing" are over. Whatever we do in the future, it is not at all likely that we shall repeat the obvious mistakes of the past.

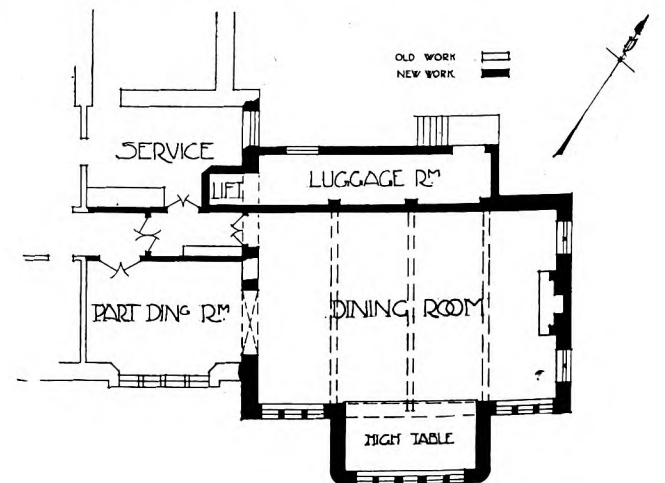
But while it is not desirable to "borrow" from immature work, it is perfectly legitimate to take and adapt the forms of a mature and finished style. In the eighteenth-century work of our own country we have a model that might well be taken as an exemplar of domestic architecture. It is admirably adapted to modern conditions and requirements, and it seems to combine within itself many of the qualities that go to make up the quiet serenity of typical English home life.

As we have now become sufficiently broad-minded to admit the legality of "borrowing" from the past, why should we not "borrow" thoroughly? To some men the idea of borrowing in any shape or form is altogether repugnant. They would sooner do something bad which they could call their own than something really good which might lay them open to the charge of plagiarism. It is this close preoccupation with the personal which is responsible for much that is amiss in modern work. If only architects could forget themselves for a time

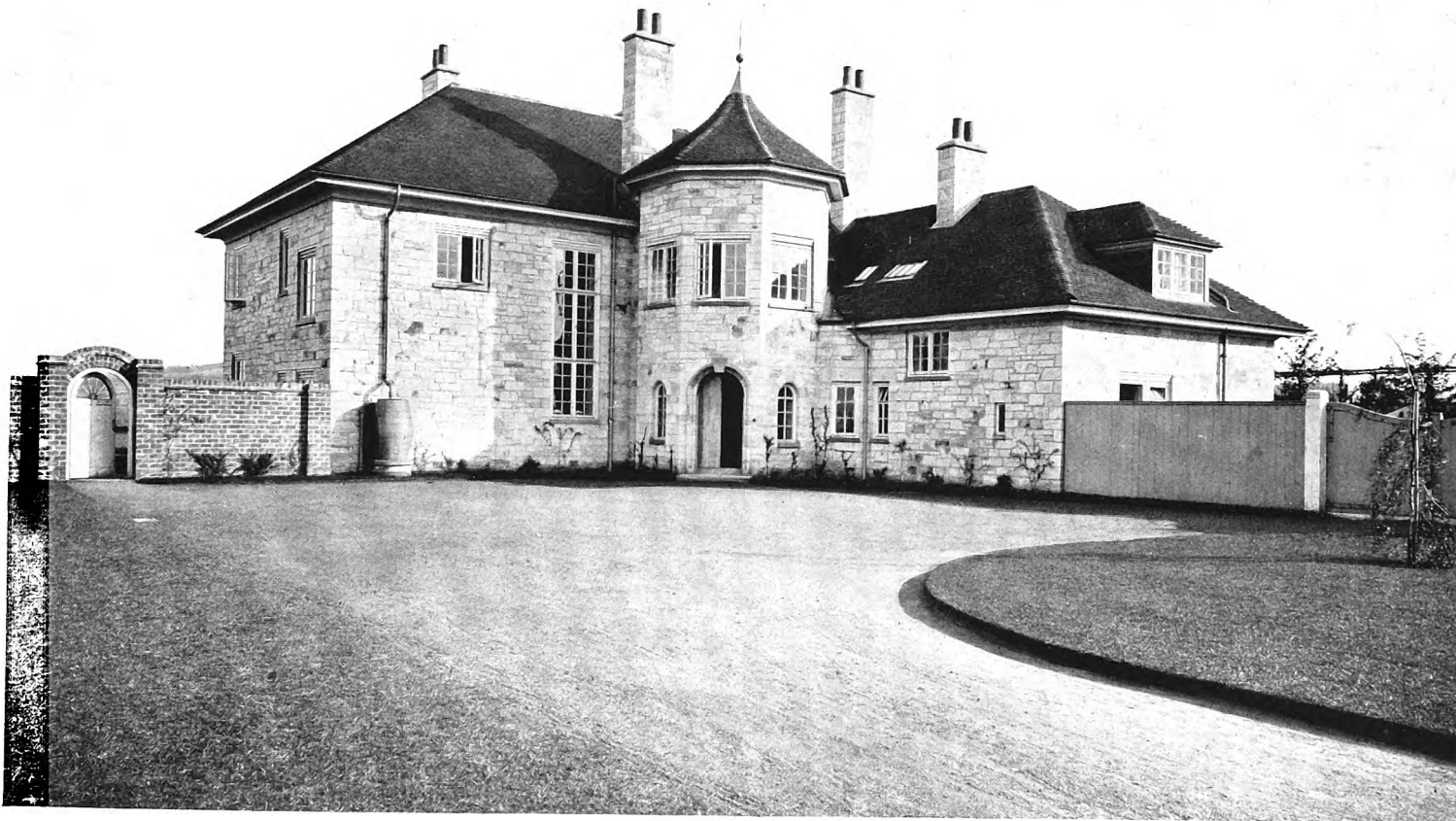
they would conceivably be in a mood to do much better work. But such an effort in self-forgetfulness seems to be quite beyond average human compass. When recourse is had to "borrowing" it is frequently done in a manner which calls for criticism rather than admiration. For instead of repeating his model boldly, the temporizing architect begins to make all sorts of little alterations, in order, apparently, to be able to claim great personal credit for the design. The proportions of modillions and dentils to cornices are enlarged; the projections of mouldings are visibly increased; carved swags become fat and heavy, and carving generally is coarsened; unworthy tricks are played with the volutes of capitals—they are made either too large or too small, or even turned upside down for a change. The whole thing, in fact, becomes a gross caricature of the original, all the charm and sweetness of which are hopelessly lost.

It is a pity that we cannot leave well alone, but must always be striving after original effects, which more often than not are a blemish rather than an embellishment. The Brothers Adam, it is true, succeeded in inventing a manner peculiarly their own. But what is possible to genius once in a century is by no means possible to everybody any day of the week. It is better to be conventional and good, rather than original and bad.

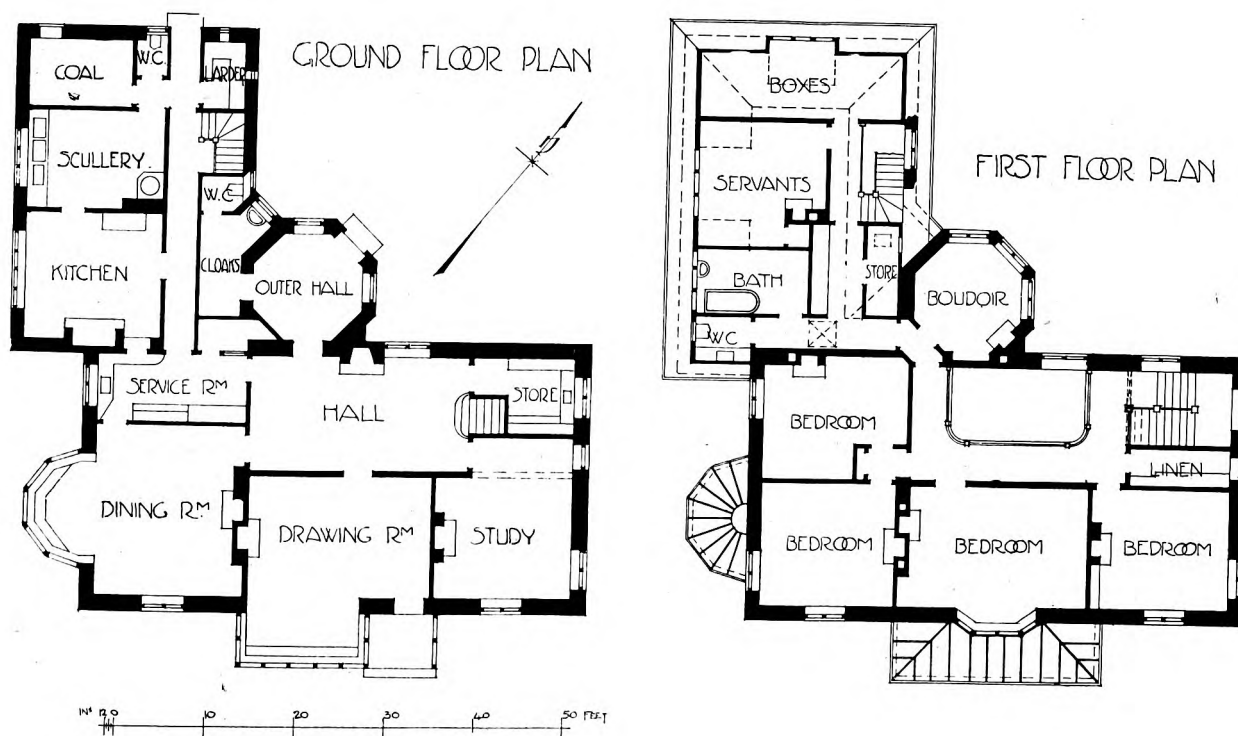
Reason is overwhelmingly on the side of the man who says, "I put my whole faith in Georgian, and nothing shall turn me from it." Such a man is invariably an enthusiast. He seeks out the finest extant examples of his chosen style, measures them carefully, ascertains the best proportion of solid to void on a given façade, determines the projection of cornices and mouldings—discovers, in fact, the vital secret of their success, which is proportion. Armed with the information thus obtained, he may be relied upon to produce buildings in perfectly good taste, even if he may not be able to make any particular claim to originality in design. This is the age of the specialist. No architect can expect to master within the short span of his life all the intricacies of a variety of styles.



UNIVERSITY HALL, ST. ANDREWS.



Entrance Front.



WEST HOUSE, ST. ANDREWS.

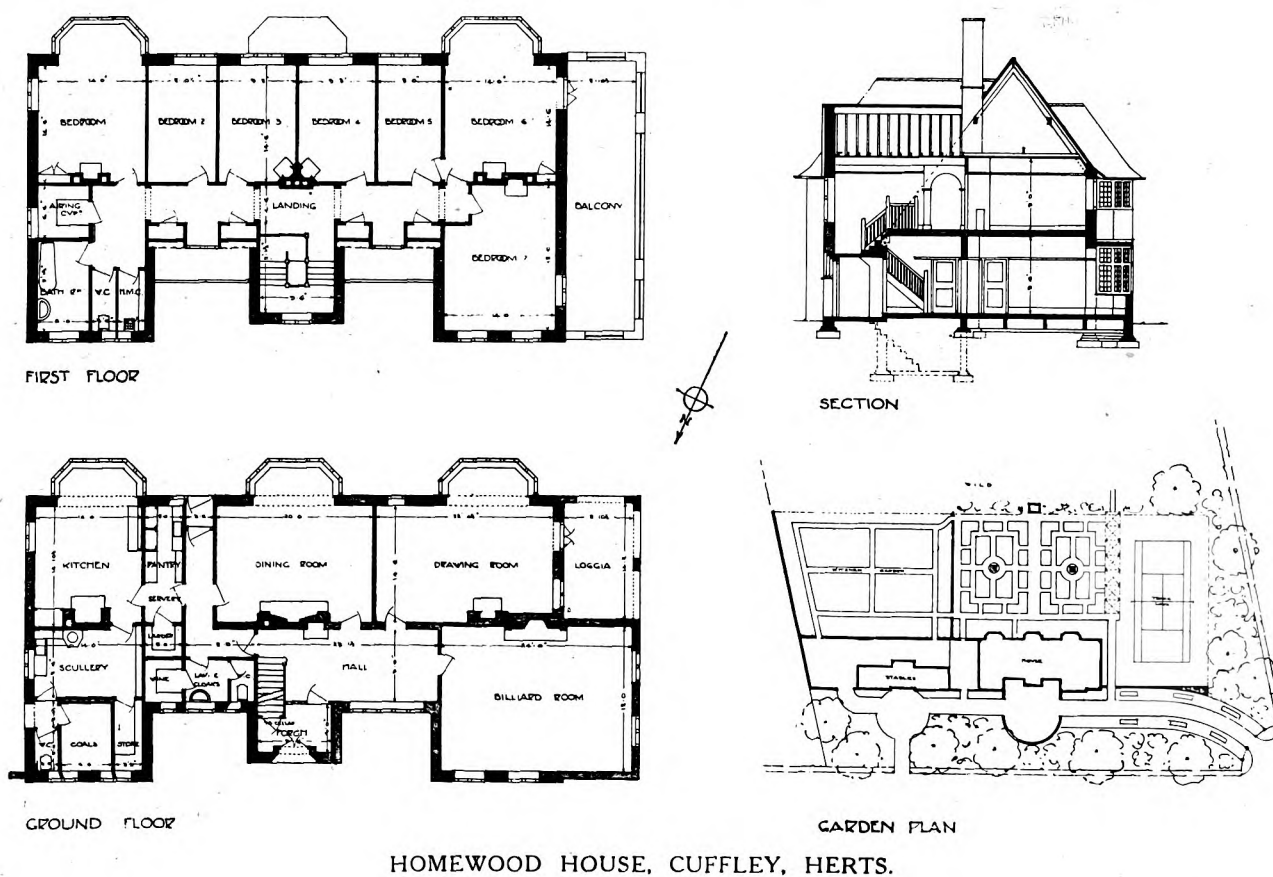
Mills and Shepherd, Architects

This fact is proved conclusively by the lives of our own great Renaissance architects. Both Inigo Jones and Wren turned their hands to Gothic, but with indifferent success. The policy, therefore, seems to be to endeavour to master one style thoroughly, and to acquire the ability of designing in it well.

It does not necessarily follow that to study one particular style closely must result in monotonous and uninspired work. Familiarity, in the case of architecture, breeds not contempt, but reverence. It imparts an ease and power of design, a mastery over mass and detail alike. So that with growing intimacy it is possible to avoid the pitfalls that lie in the path of the unwary. It is not likely that a man with the creative faculty strong within him will rest satisfied with a detail knowledge of any particular style of architecture, however perfect. But the experience thus gained will be of inestimable value to him as a sound basis upon which to develop his own individuality. Instances are familiar to everybody of men

direct antithesis. It may perhaps be that in every age these two streams have flowed side by side, and that only the worthy buildings have survived. It would be comforting to believe this: to believe that all the abominations which now offend the eye would be swept away, leaving not even a memory behind. But evidence is all against such an assumption, and our successors will see the good and the bad together.

Public taste, within recent years, has shown a strong tendency to revert to what may be called rustic simplicity. This is all very well in its way, but it is just possible that we are a little too apt to identify simplicity with what may be called the "farmhouse tradition." Roughly adzed oak, coarse wobbly plaster, cavernous fireplaces, and an exterior naïve sometimes to the verge of childishness, have of course a certain charm, the charm of the sampler and the little story in words of one syllable. It is a form of art which makes a very direct appeal to the homely emotions, and it is quite legitimate, as far as it goes; but it should be strictly limited to



HOMWOOD HOUSE, CUFFLEY, HERTS.

who (speaking in a pre-War sense) are working in an excellent manner of their own whose origin can be easily traced to the Georgian model.

It is generally admitted that within recent years we have made very considerable progress in architectural design. The new race of architects which has sprung up consists largely of men who are keenly in sympathy with the spirit of the time, which they have done their best to express in their work without doing undue violence to venerable tradition. Yet, great though this advance has been, we cannot shut our eyes to the fact that the general body of the public still remains unmoved. Architecture, sacred or profane, is a matter of supreme indifference to the man in the street, and the speculating builder provides all he needs or asks.

If the history of a nation is inexorably written on its buildings, future ages may be puzzled to account for the fact that, contemporary with a domestic architecture expressing the highest refinement of individual taste and a character peculiar to its time, is found a type of house-building which is its

small and really simple houses. As a writer has said: "There are a good many people who like this sort of thing; but there is something a little pathetic in the spectacle of an ordinary large, commonplace Briton sitting, a little forlorn, in a sort of kitchen with a gritty stone floor and a ceiling so low and heavily beamed that it only wants the dangling hams to prevent his standing upright in any part of it. It is one of our conditions to make the house fit the man: to have one type of house for many types of men is to ignore this condition."

It is impossible to forecast the future of our domestic architecture. An architect can have no influence except through the medium of his buildings, and he cannot build without a client. The whole matter, therefore, is in the hands of the public.

G. J. H.

The following are some notes on the houses shown by the accompanying illustrations:—

DINING-ROOM, UNIVERSITY HALL, ST. ANDREWS, SCOTLAND.—University Hall, St. Andrews, is a residential Hall for



Garden Front.



Entrance Front.

Plate VI.

April 1917.

HOMWOOD HOUSE, CUFFLEY, HERTS.
Allen and Thompson, Architects.

women students taking degree examinations. The buildings comprised in St. Andrews University contain seventy study-bedrooms, recreation and music-rooms, library, kitchen, etc. Extensions were carried out a few years ago at a cost of £11,000, from designs by Messrs. Mills and Shepherd. The new dining-room is 38 ft. by 23 ft. 6 in. The walls are built of local sandstone. Flooring and wall-panelling are of oak. The chimneypiece is of stone, with the arms of the University and the motto, "Qui cessat esse melior cessat esse bonus." The builders were Messrs. J. H. White & Sons, St. Andrews. The oak-panelling was carried out by Messrs. Aitken and Hay, St. Andrews, and the stone carving by Mr. Joseph Hayes, Edinburgh.

WEST HOUSE, ST. ANDREWS.—This house is built of local yellow sandstone from Nydie Quarry, Fifeshire. The roofs are covered with hand-made tiles. Messrs. John Ritchie & Son were the builders.

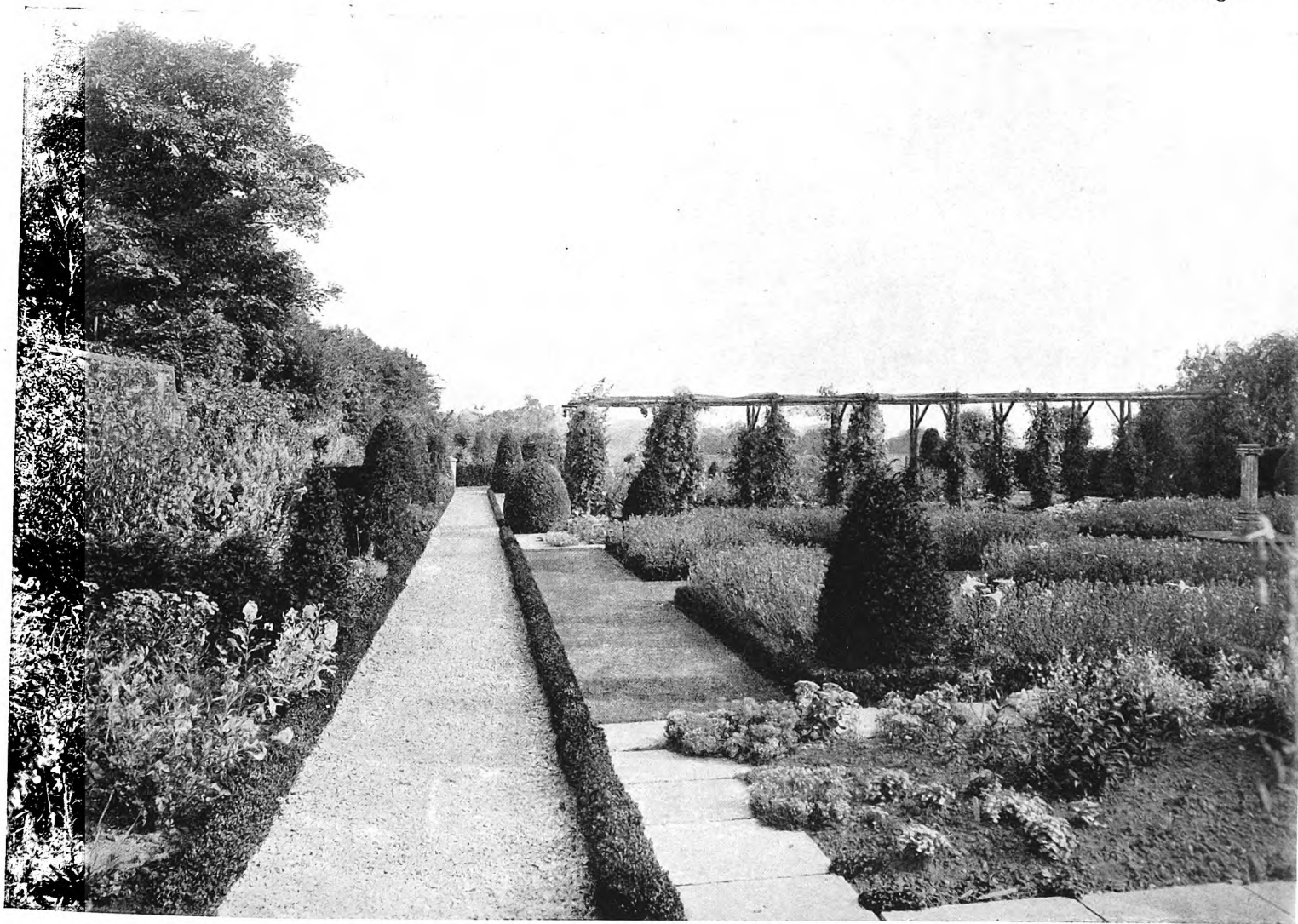
HOMEWOOD HOUSE, CUFFLEY.—This house was built for Mr. J. V. Oldham from the designs of Messrs. Allen and Thompson (late Pepler and Allen). It is situated less than a mile from the spot where the first Zeppelin was brought down on English soil. As will be seen from the illustrations, it stands in very well-wooded country, with which the plain red brick and tiles are in quiet contrast. Three good reception-rooms and hall and offices are provided on the ground floor, and seven bedrooms on the first floor. The loggia from the drawing-room, and the balcony above, are situated to catch the sun. A block consisting of stable, garage, and room for lighting plant was provided and linked up to the main building by a wing wall enclosing the kitchen yard.

CURRENT ARCHITECTURE.

Munster and Leinster Bank, Cork.

WE publish on the following pages two interior views in the fine building which has been erected for the Munster and Leinster Bank, Cork, from designs by Messrs. Arthur and Henry H. Hill, selected in competition. The public banking hall is, of course, the principal apartment in the building. A gallery runs across it on one side connecting with the main staircase. The banking hall is covered by a dome, carried in part by eight marble columns. Six of these columns are old, and their history is interesting. Consisting of Breccia shafts, with alabaster caps and Ipplepen (Devonshire) pedestals, they were originally designed by the late F. C. Penrose to carry an organ loft in St. Paul's Cathedral. The organ, however, was never placed upon them, and they stood in the south transept for many years. Finally they were sold by the Dean and Chapter to Messrs. Farmer and Brindley, from whom the architects of the bank learned of their existence, and that, by a strange coincidence, they were exactly of the dimensions required. As eight columns were needed, Messrs. Farmer and Brindley succeeded in reopening the quarry in Italy from which the shafts originally came, and two more stones were obtained.

Messrs. John Sisk & Son, of Cork, were the general contractors for the building; Messrs. Homan and Rodgers, of Manchester, were responsible for a portion of the fire-resisting floors and asphalt roofs; Messrs. Waygood and Otis, Ltd., of London, supplied push-button lifts; Messrs. J. W. Singer & Sons executed the counter grilles and electric fittings.



"RAVENSWYKE," KIRBYMOORSIDE: VIEW IN GARDEN.
Temple Moore, F.R.I.B.A., Architect.



MUNSTER AND LEINSTER BANK, CORK: VIEW OF GALLERY ACROSS BANKING HALL.

Arthur and Henry H. Hill, Architects.



MUNSTER AND LEINSTER BANK, CORK: VIEW ON LANDING OF PRINCIPAL STAIRCASE.

Arthur and Henry H. Hill, Architects

THE ART OF THE TOWN PLAN.

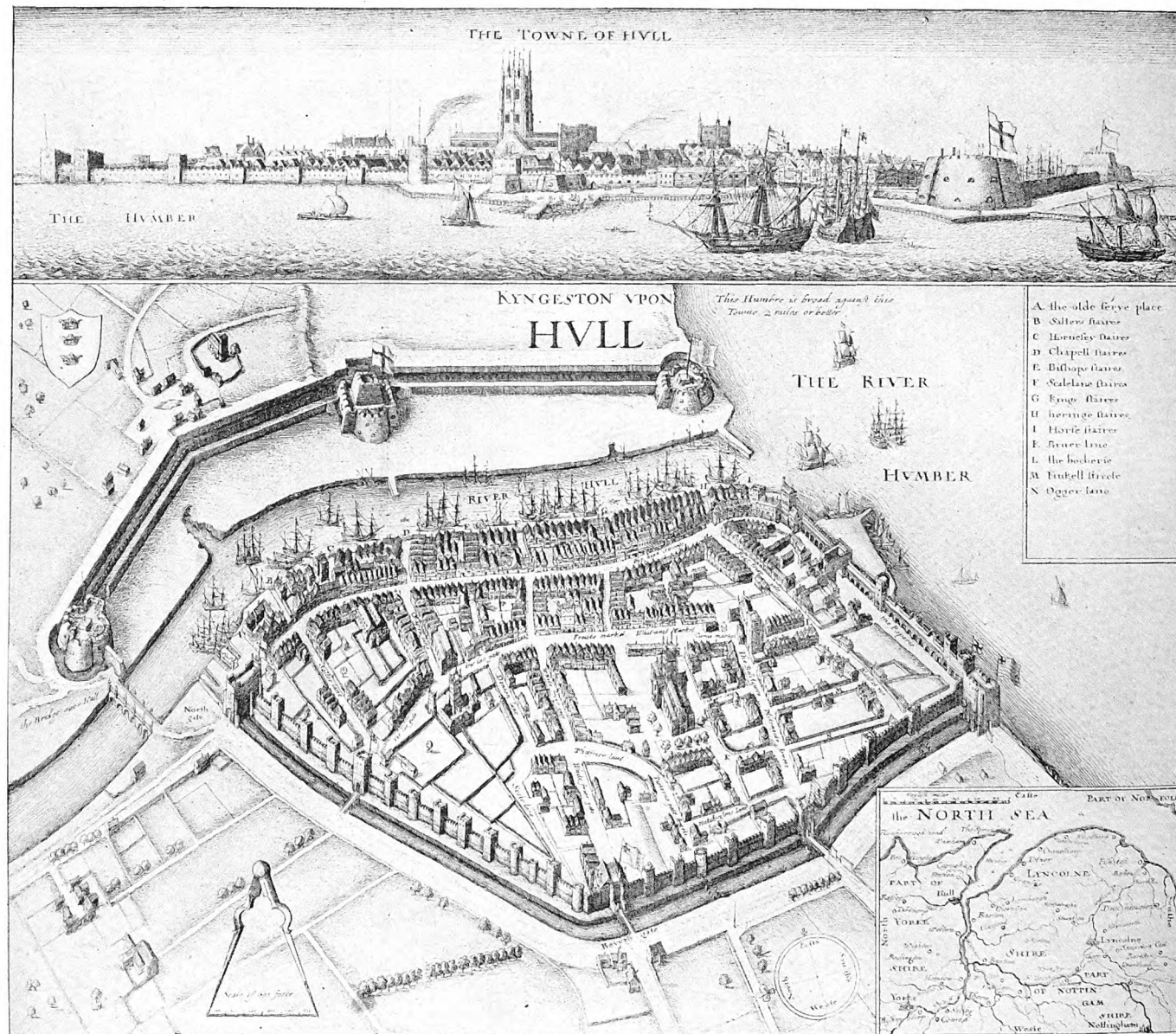
By BROOK KITCHIN, F.R.I.B.A.

IT would be difficult to find anything that reflected more clearly the character of the age to which they belong than the town plans of the period, nor anything which afforded within a smaller compass a better comparative illustration of the national character between the twentieth and the preceding centuries.

All town plans contain a good deal of psychological history, though this is particularly evident in the plans previous to the eighteenth century. In any one of these we can see the dominating features of the town's character and occupation.

their undertakings. The zincographed Ordnance Survey of the present day, now a Government monopoly which has completely destroyed the art and profession of individual town-plan making, is a matter-of-fact, precise, mathematical diagram, scientifically prepared to meet the exacting requirements of a material and business era. Side by side with the evolution of national character these town plans have developed, from the rough, artistic hand-drawn diagrams of Ralph Aggas and others to the present mechanical Ordnance map.

This evolution from the artistic to the material has taken



TOWN PLAN OF HULL, BY HOLLAR, CIRCA 1700.

We see the religious atmosphere indicated by the church, which frequently dominates the whole plan, the military propensities indicated by the complete fortifications, the civic interests, the market place, the sewerage system—usually consisting of an open stream, which in many plans is carefully traced to its outfall into the river: and outside the fortifications we may find a suburban development, frequently indications of agricultural or industrial pursuits, or of recreation, and so forth.

Technically the engraved town plan of the sixteenth and seventeenth centuries is the work of an artist having besides its practical purpose, which was primarily a military one, the object of forming a pictorial and an architectural synopsis of the town; and it is characteristic of an age when art was an inherent instinct of the people, and entered naturally into all

place by fairly distinct stages. The earliest plans were merely approximate indications of the position of various public buildings and highways, etc., which by the end of the sixteenth century had developed into what was rather a bird's-eye view, with the buildings isometrically projected on the plan. These pictorial plans, usually to no particular scale, in their turn gave way to a more accurate type of plan, in which only the more important buildings were drawn in isometrical perspective (such as the plan of Madrid, 1761, by Chalmandrier). This type formed a transition between the isometrical and the complete line plan to scale, which in its turn was supplanted by the Ordnance Survey map.

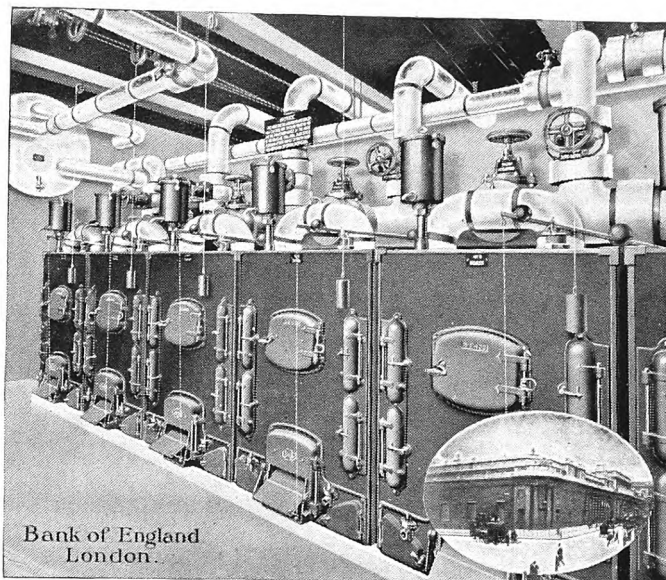
The most interesting and attractive examples of engraved town plans of the pictorial period were those produced by

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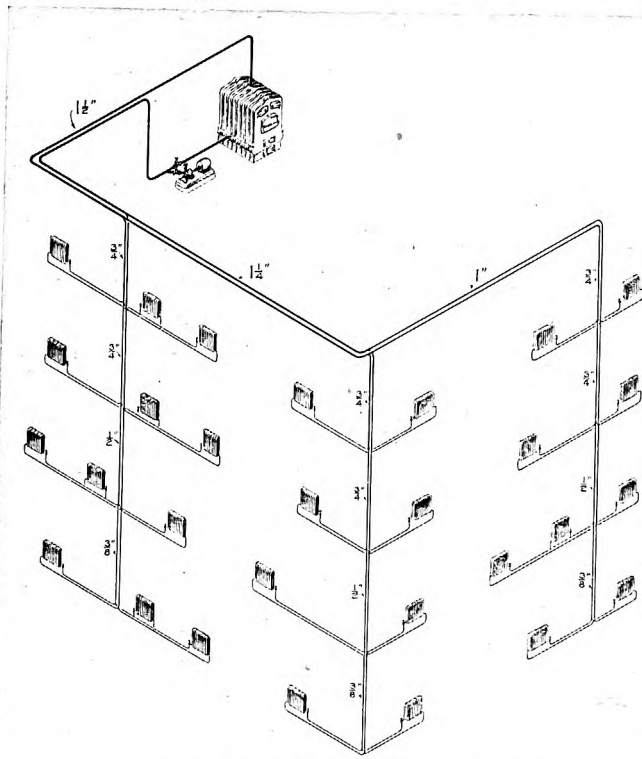
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Continental engravers such as Hoefnagle, Blaeu, Hollar, Blokhuisen. The British engravers do not appear to have been attracted by pictorial plan-making; Ralph Aggas, land surveyor and engraver, who flourished towards the end of the sixteenth century, and John Speed (c. 1610) being apparently the only British engravers of note who applied themselves with any success to this branch of art. Speed, however, was largely assisted by Hondius, a Dutch engraver. The town plans of Speed were merely introduced as insets to his series of county maps, while Aggas does not appear to have undertaken any work of special importance beyond his famous plans of London (about 1560), Cambridge (1578), Oxford (1578), and Dunwich.

But though there are in existence many interesting pictorial plans of British towns, these were made almost exclusively by foreign engravers, such as the versatile Hollar, who was born at Prague, in Bohemia, in 1677; Hoefnagle, a Flemish engraver who died in 1626; and Loggan, a German engraver who died in 1693, and who made a beautiful series of bird's-eye views of the Oxford and Cambridge colleges and of the towns.

These sixteenth- and seventeenth-century pictorial town plans were not intended for any commercial purposes, but were evidently meant primarily to show the military strength of the town. The fortifications are usually shown with the utmost precision, though apparently also with a good deal of artistic licence. In many plans the actual lines of attack and defence adopted in the case of some noted siege are shown, or in the case of maritime towns a naval demonstration, adding considerably to the pictorial effect, was frequently indicated. Many of these plans are exceedingly beautiful works of art into which buildings, trees, rivers, boats, cattle, gardens, people, etc., were freely introduced. They were often adorned with all kinds of delightful cartouches and embellishments, usually having some bearing on the character of the particular town depicted.

During this period (sixteenth and seventeenth centuries) the number of Continental engravers engaged in making pictorial plans was very considerable, and there was naturally enough a good deal of unconcealed plagiarism, many plans published by different engravers being, in fact, almost identical; the only apparent difference, in many cases, is in the actual decoration of the plates. Perhaps the most prolific engraver of this period was Hoefnagle, who engraved many hundreds of plans and views of all the principal towns of the world. These were published at Amsterdam in 1572, by Braun and Hogenberg, in a series of three volumes entitled, "*Civitates Orbis Terrarum*," each containing two books, and including altogether some 600 engravings. These plans are interesting mainly on account of their skilful and artistic draughtsmanship. They are somewhat imaginative in character. Hoefnagle frequently decorated his plans with figures in contemporary costumes, which adds to their interest; these he grouped in the foreground of his picture. His engravings were sometimes coloured by hand by the booksellers after publication, but owing to the recklessness and lavishness with which the colour was frequently put on, the engravings lose some interest on this account.

The plans made by Hollar are of more delicate and daintier workmanship. Plan-making was only an incidental phase of his work, but the precise and correct manner of the artist gives them a peculiar refinement. His plan of Hull is here shown as one example out of many.

The plans of Blaeu, Hondius, Blokhuisen, Allard, Ram, and numerous others, all have their distinctive characteristics, notwithstanding the family likeness that can be traced through them.

A series of excellent geometrical town plans was published in 1750 by J. Rocque, a French publisher at Charing Cross. These plans were surveyed by Peter Chasserau, and include

many of the principal towns of England. The plans were usually decorated in the margin with illustrations of the principal buildings, and are now somewhat scarce.

As the military and artistic object of these plans and views disappeared, and more commercial and material interests arose, the plans gradually lost their artistic interest, and developed into the more correct line plans of the eighteenth and nineteenth centuries. At this stage the British surveyors and engravers appear to have come to the front, and to have taken an interest and a leading part in town-plan making. The British line plans were, as might be expected, laborious and conscientious compositions of mathematical accuracy, with an occasional suggestion of pompousness in their decoration, which frequently consisted of coats of arms of the chief local dignitaries and illustrations of the principal buildings. Even in 1848, when a beautifully steel-engraved series of town plans was published by the Society for the Diffusion of Useful Knowledge in their general atlas, some interest beyond the purely geographical was given to the plates by the introduction of views of the town, or by small elevations of the important buildings. Then, as interest in architecture became atrophied, these architectural decorations disappeared, though not entirely until the business of geographical surveying became a State occupation, while the more accurate results produced by the various forms of photographic reproduction have supplanted the art of engraving so far as the architectural representation of towns is concerned.

WILLIAM DE MORGAN'S TILEWORK.

IN view of the recent death of William de Morgan, a small loan collection of his pottery and tilework has been arranged in Room 132 of the Victoria and Albert Museum. In the present difficulties of transport, no attempt has been made to form an exhaustive, or even a representative, series of these wares—a number of the choicest specimens have been, as a matter of fact, detained in Paris since the Arts and Crafts Exhibition of 1914. The exhibits are, therefore, mainly confined to loans from residents in London and the neighbourhood. Mr. Halsey Ricardo has kindly assisted in the organization.

Both types of de Morgan's productions are represented—namely, the ruby-coloured and silver-yellow lustre ware, emulating the Italian majolica of Maestro Giorgio, of Gubbio, and that painted in rich harmonies of blue, green, and purple, the so-called Persian colours, suggested in reality by the work of the old Damascus potters. The collection testifies to the late artist's wonderful fertility in the invention of designs, and proves that he fully understood the value of the art of the past as a stimulus to new creation rather than a repertory of themes to be slavishly copied.

The opportunity has been taken to show in the same room a small series (also kindly lent) of the stoneware made at Southall by the three brothers Wallace, Walter, and Edwin Martin (of whom only the first-named, the eldest, survives). This belongs, of course, to a very different category of the potter's art. Here the inventiveness of the artist is displayed in a great variety of form, always, however, strictly within the natural limits of the craft.

The exhibition is supplemented by a few examples of modern pottery and porcelain, both English and foreign, drawn from the permanent collections of the Museum. Amongst these may be specially named specimens of French stoneware by Jean Carriès, Delaherche, Bigot, Lenoble, and others, recently received by the Museum as a joint gift from Prince Antoine Bibesco and M. Paul Morand.

Even in a time of war it is well to turn aside for a while to study art, and we are sure that very many people will make a point of visiting this display at South Kensington.

NEW BOOKS.

A Manual of Figure Drawing.

SOME kind of tuition the young draughtsman must have, and there is necessarily more or less of "system" in it, whether it be derived from a living agent or from books. To pursue simultaneously, under the direction of accomplished masters, a course of anatomy and practice in drawing from the living model, is a counsel of perfection which many artists are debarred from following. Whether in substitution for this regular training, or taken as supplementary to it, drawings, photographs, and text-books are an invaluable aid; and when these means are combined into a well-conceived scheme or system, in which the successive points of study are carefully graduated and lucidly explained, the student is absolved from much unprofitable labour, and relieved from occasional perplexity. There is, of course, always the danger that he will depend too servilely on the guidance he gets, whether in the studio or from manuals, and that he will thus lose the strength that comes of self-reliance, what is easily learnt being scarcely worth the acquisition. That, however, is largely a question of temperament.

Mr. Adolphe Armand Braun has elaborated a life-drawing method that, used with discretion, will admirably serve the turn of the discriminating student, whether or not he has also the help of a master. Anatomy is explained, and is exhibited both analytically and synthetically by copious drawings of bones and muscles, separate and connected, and by many photographs of the human figure in various attitudes and aspects or "poses." These latter illustrations will, however, give rise to certain objection, for photographs of the nude are so far removed from an artist's rendering that they become unduly realistic.

"Hieroglyphic or Greek Method of Life Drawing." By Adolphe Armand Braun. Published by Drawing, Ltd., 210 Strand, London, W.C., and sold by B. T. Batsford, Ltd., 94 High Holborn, London. Price 12s. 6d. net. 172 pp.

NOTES OF THE MONTH.

Stepped House Fronts.

For reasons best known to themselves, our forefathers were wont to build their houses with overhanging storeys. Some modern Paris architects, MM. Sauvage and Sarazin, are reversing this method, for they have built in the Rue Vavin a house in which each successive floor is set back several feet, with the object of giving better access of light and air to the lower storeys, and of causing less obstruction to the ancient lights on the opposite side of the street. Here we scent danger. Opponents of reform of the laws as to light and air in this country, driven from their present untenable position, may seek refuge in the compromise suggested by the stepped house; which is itself a sort of compromise on the tiers of streets imagined by someone who, struck by the ingenuity of the Rows at Chester, where one walks on top of one row of shops to view a second row, yearned for an extension of the principle. The mediæval builders of Chester, it is argued, would have pushed the idea to a logical conclusion (at the top storey) if only the sweet uses of the passenger lift had been known to them. With street piled above street, shop-front above shop-front, the shopkeeper could realize the ideal for which his soul craves—an entire front of unbroken (generally speaking) glittering

glass, which should also gratify the architectural sense of propriety because the "acres of glass" will no longer seem to hold up tons of heavy upper storeys, but only the final fascia. Thus the stepped house will solve several problems. But it will also create several others. Think of the effect of an entire street of stepped buildings, one side of the road recoiling from the other as in horror at a row of protruding chins and receding foreheads!

* * *

Inaccuracies about St. Paul's Cathedral.

In the course of a lecture on St. Paul's Cathedral which he delivered recently before the London and Middlesex Archæological Society, Mr. Mervyn Macartney, Surveyor to the Dean and Chapter, said he thought there would be no trouble about the cathedral until someone built an underground restaurant about ninety feet deep! Legislation might be introduced to prevent such a thing being carried out, as we lived with the ever-present menace of the water and the gravel under the cathedral being drawn away. Mr. Macartney also spoke of the inaccuracies in various accounts of the cathedral, especially in "Parentalia." This extremely untrustworthy compilation began by saying that Wren laid the foundations from the west end to the east end before he experienced any difficulty. As a fact, however, the west end of the old cathedral was not pulled down for fifteen or twenty years after he had started work from the east end, and it was not possible that he could have cleared the site from the west end. Another statement was that Wren "dugged" a pit 40 ft. deep and built therein a pier 10 ft. square to support a corner of the building, but modern investigation had failed to reveal any evidence of this structure. The only way of accounting for these errors was to suppose that Wren gave his assent to them when his age made him uncertain of facts and dates.

* * *

Advent of the Draughtswoman.

It has been noted, neither with the surprise nor with the alarm that would have been inevitable before the War, that a "draughtswoman" has advertised for employment. All the old prejudice against the invasion by women of domains which men, with a certain arbitrariness, had staked out as their own, has emerged in admiration of the grit, courage, and ability with which women have addressed themselves to unaccustomed tasks, and it is not imaginable that from this new tolerance the draughtswoman can be excepted. What will happen when the men return from the War it would be folly to attempt to forecast in detail; but, on a broad view, it would seem almost certain that, what with the depletion in all departments of activity, the reluctance of many men to resume their former civil occupations, and the moral obligation to refrain from discharging women from employment in which they have shown efficiency as well as patriotism, one may confidently anticipate the prevalence of the new policy of the open door. Possibly the advent of draughtswomen may help to solve a difficulty of old standing. On the one hand, principals have complained of having to pay their junior draughtsmen more than the work is worth; on the other hand, the junior draughtsmen have bitterly resented the meagre remuneration which is all that can be afforded for routine services. For various reasons women are, as a rule, prepared to accept a lower rate than men; and a sufficient supply of trained draughtswomen would at once relieve principals of a constant source of worry, and end the troubles of the underpaid draughtsman by gradually and painlessly eliminating him.



Plate I. May 1917.

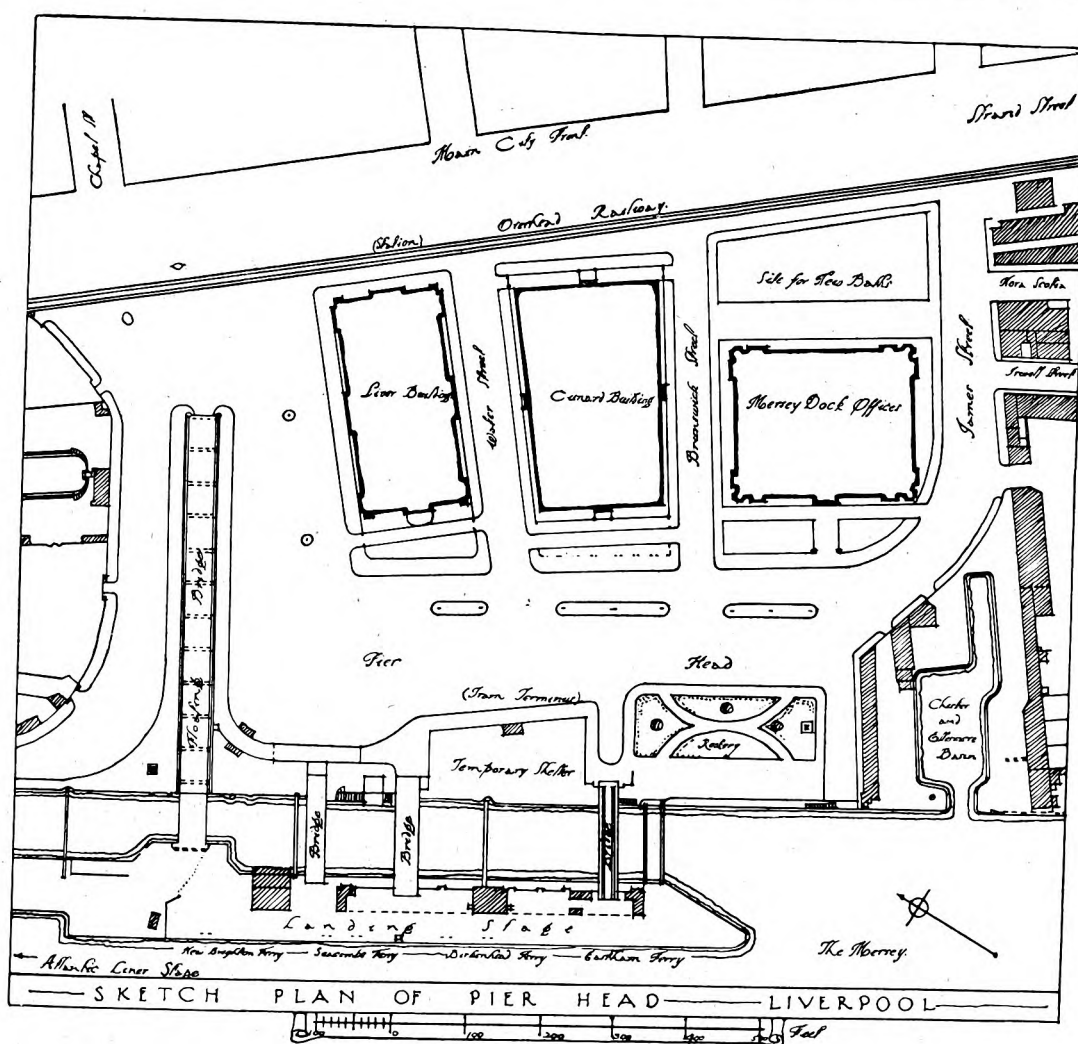
THE NEW CUNARD BUILDING, LIVERPOOL.
Willink and Thicknesse, F.R.I.B.A., Architects.

Photo: Bedford Lemere.

THE NEW CUNARD BUILDING, LIVERPOOL.

DURING the last quarter of a century commercial architecture has received its fullest and finest expression in the United States. There it has enjoyed the most lavish encouragement and availed itself of the most noble opportunities. The explanation of that encouragement, of the provision of those opportunities, cannot reasonably be found in the clients' extravagant passion for

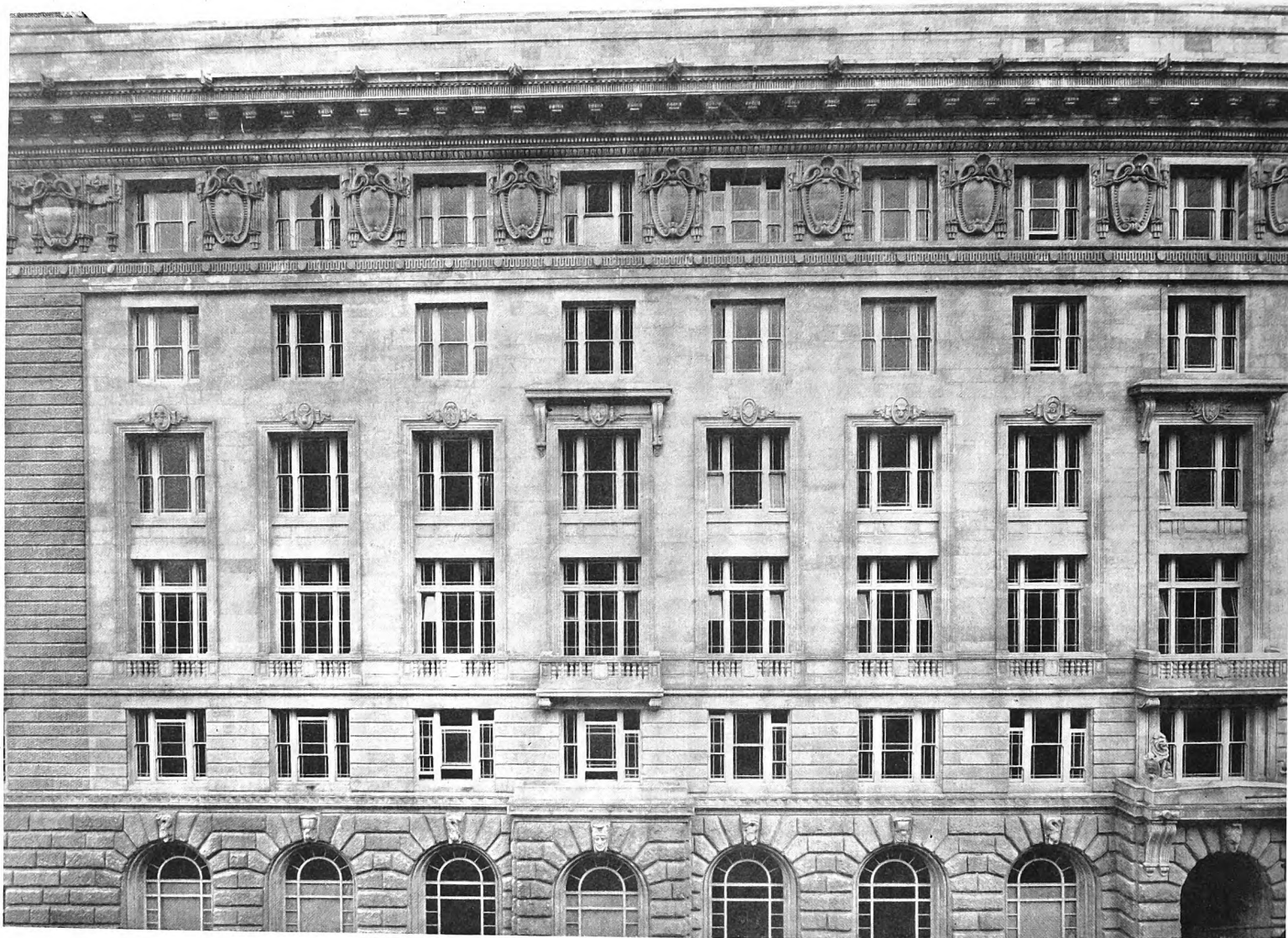
quarters of the blocks which make the character of New York and Chicago. Very providentially it has happened that a generation of Paris-trained architects existed to meet much of the demand and materialize it worthily. But that is merely a fortuitous circumstance. The size of the buildings, their costliness, the profusion of materials, would not have been less had no educated artists exploited the occasion. Ugly



architectural achievement for its own sake, nor in a rare perception of æsthetic values. However the American business intelligence may work, it is assuredly not in that manner. On the contrary, its zeal for vast performance in building is a purely financial enthusiasm. It sees therein one of the soundest, most impressive, and most permanent forms of advertisement. Hence those innumerable branch banks, far excelling in magnificence the headquarters of the Bank of England; hence the Woolworth Building, and three-

instead of beautiful results would have been obtained, but still results. For the grand impresario was and is the American commercial man, actuated by commercial motives.

Transatlantic practice has aroused its inevitable echo in England. Both in London and some of the larger provincial cities there is evidence of American influence in the dimensions and design of commercial buildings, evidence that would be more extensive if a greater number of our chief business houses possessed more imagination and if a higher percentage of our



DETAIL OF EAST FAÇADE.

Photo: Bedford Lemere.

profession were endowed with knowledge and ability. It has, however, yet to dawn upon the majority of laymen and practitioners alike that great and decisive compositions are potent in effect, that coherent arrangement has distinction, and scale a demonstrable value; that the embodiment and not the negation of these qualities in a commercial work compels attention, subconsciously inducing confidence and establishing a lasting recollection. From that point of view alone Selfridge's façade in Oxford Street is an infinitely more productive vehicle of advertisement than any number of posters.

An appreciation of real assets has led the Cunard Steamship Company to choose for their new Liverpool offices the most spectacular position in the city—an island site on the river front, overlooking the Landing Stage—and has caused them to erect on that site (approximately 300 ft. by 200 ft.) a building to be known as the Cunard Building, containing accommodation not only for themselves, but also for many other large firms, their tenants: these latter already include the Pacific Steam Navigation Co., Ltd., the United Alkali Co., Ltd., Messrs. Edward Bates and Son, the Anchor Brocklebank Line, and the Booth Steamship Co., Ltd.

In an earlier proposal it had been suggested that the company should share a building on the site with the Customs Authorities. This scheme was abandoned, as it failed to receive adequate support and did not commend itself to the Directors of the Cunard Line, the future interests of which

required a building bearing the company's own name. By a fortunate selection of architects, and by the expenditure of a large sum of money on the fabric, the company have obtained a result which must to an indefinite extent increase their prestige.

Before proceeding to an examination of the work as an artistic achievement, it is advisable first to regard its position and to note the exceptional difficulties which must have confronted the architects, Messrs. Willink and Thicknesse, of Liverpool, with Messrs. Mewès and Davis, of London, in an advisory capacity. A reference to the block plan on the preceding page will show that the Cunard Building is flanked on the south by the offices of the Mersey Docks and Harbour Board, and on the north by those of the Royal Liver Insurance Company. The three structures together occupy the site of the old George's Dock (their foundations resting on or penetrating below the floor of the dock), which was closed and converted into a building area by the continuance across it of Brunswick Street and Water Street. With the consequences which may be observed in the accompanying general view, the Liverpool City Council failed to impose a uniform building line parallel to the river front, and formulated no restrictions as to cornice levels; nor did they make any effort to appoint a competent architectural authority to ensure regular, balanced grouping, harmonious in style, material, and scale. The fruits of this policy could quite certainly have been predicted. First, the

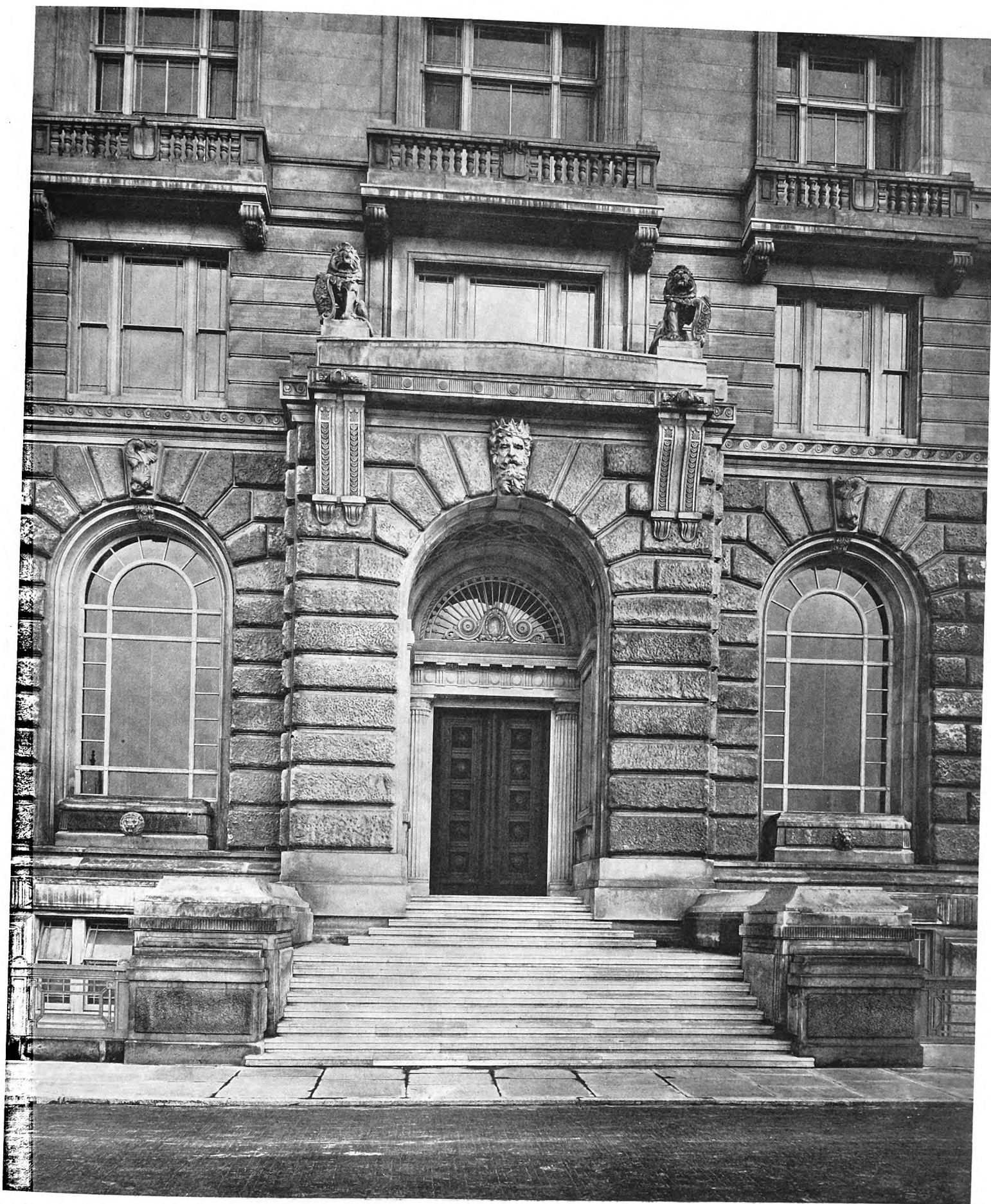
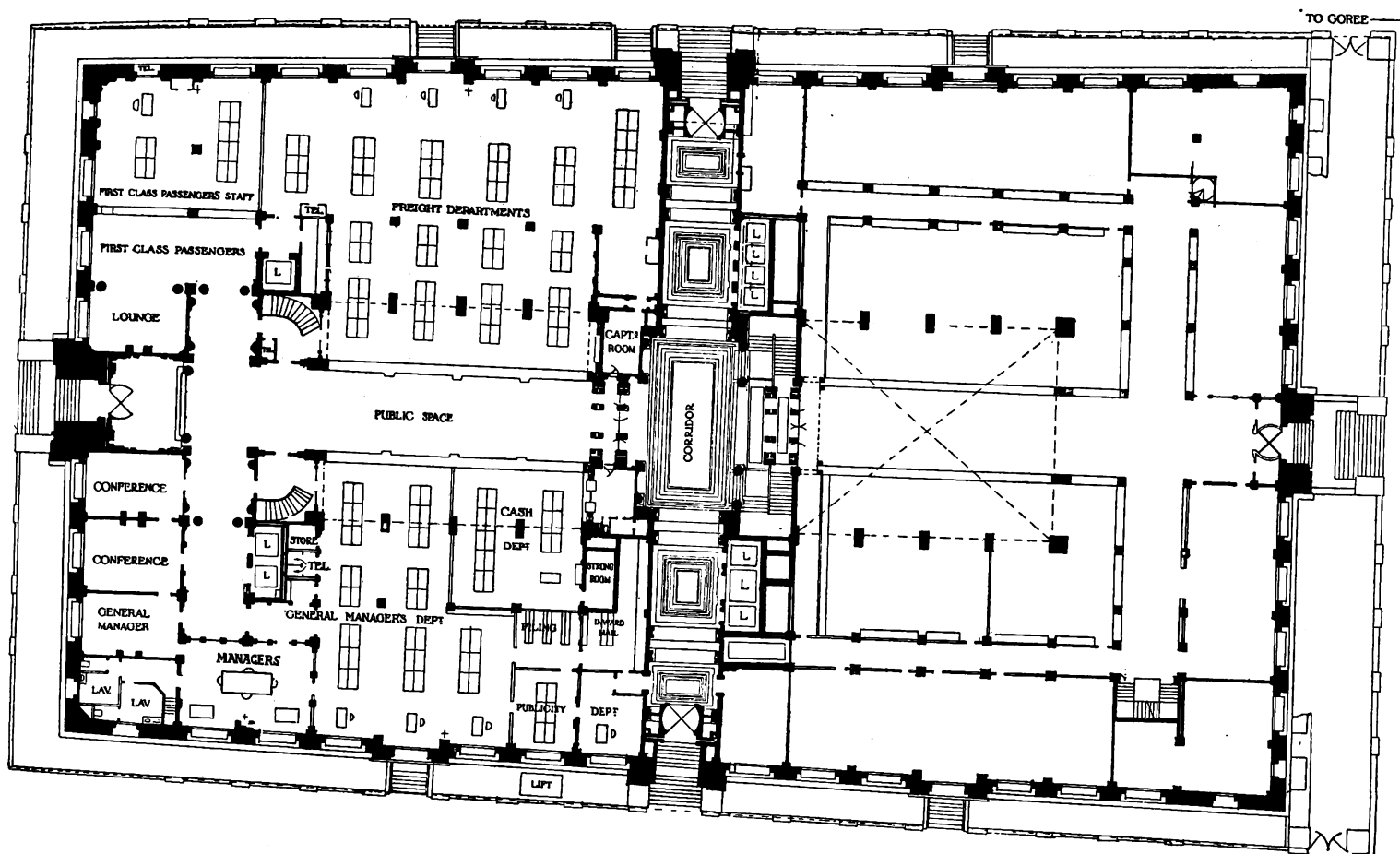


Plate II. May 1917.

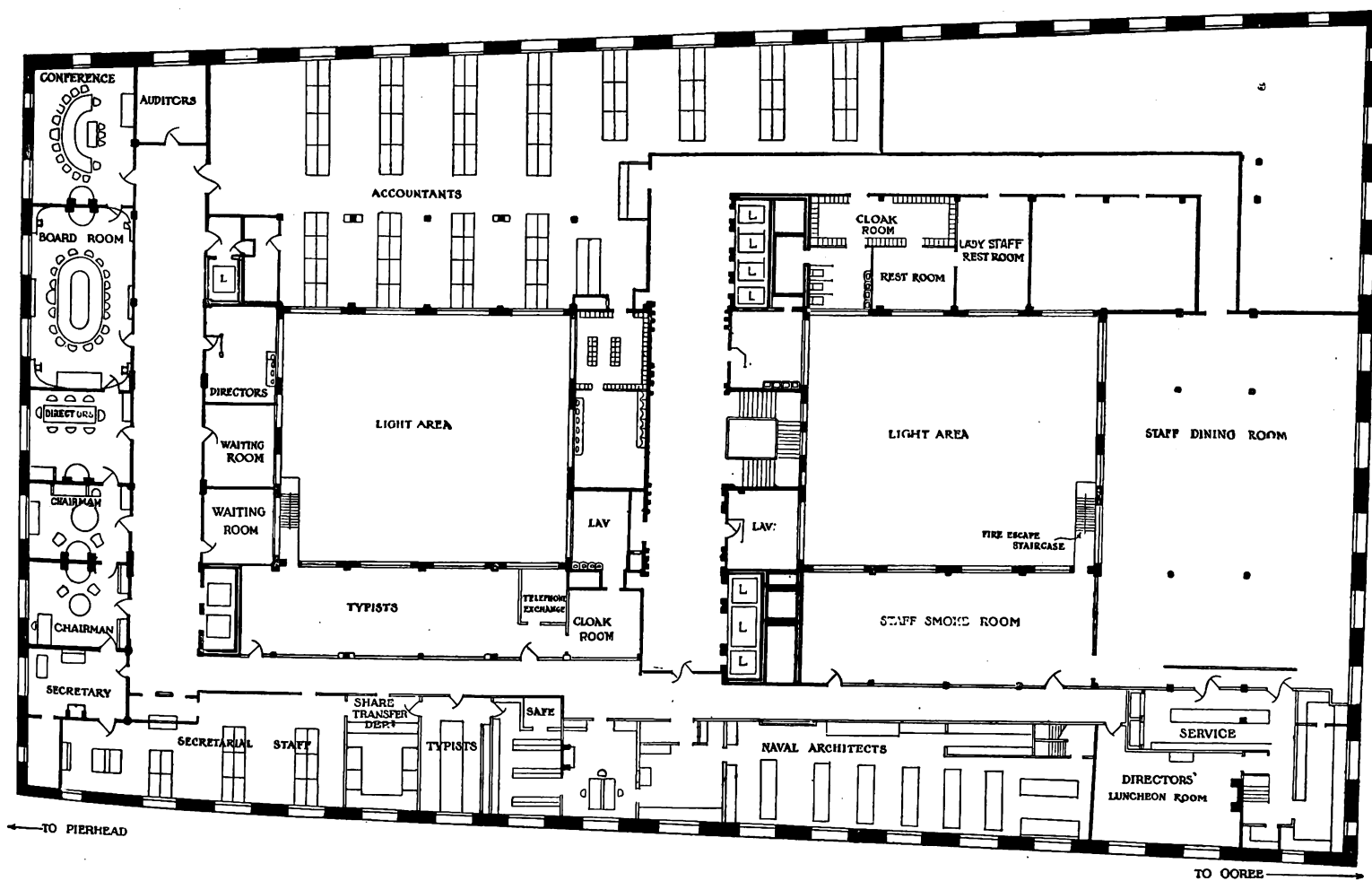
Photo: Bedford Lemere.

THE NEW CUNARD BUILDING, LIVERPOOL: DETAIL OF MAIN ENTRANCE.

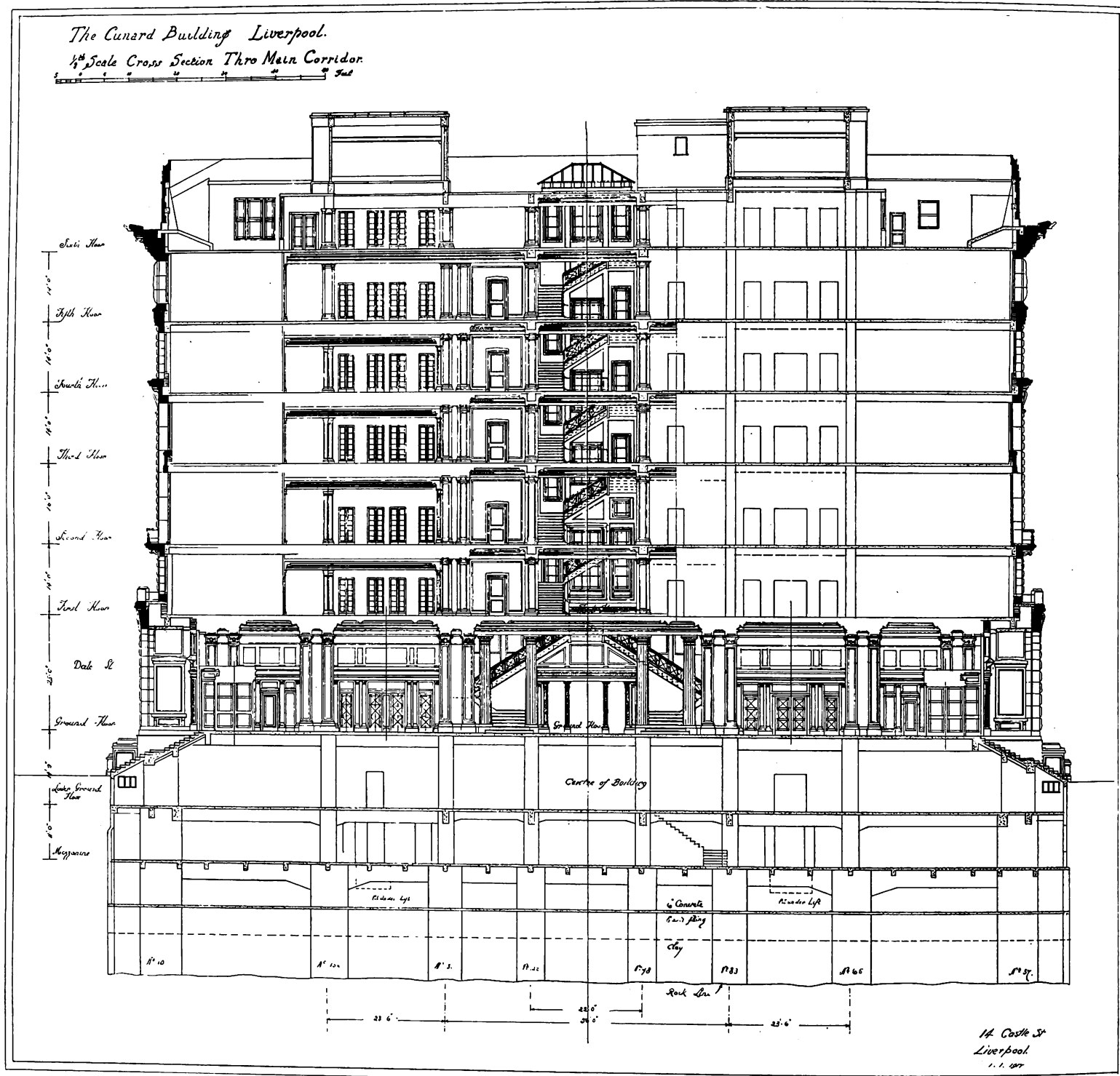
Willink and Thicknesse, F.F.R.I.B.A., Architects.



PLAN OF GROUND FLOOR.



PLAN OF FIFTH FLOOR.



CROSS SECTION THROUGH MAIN CORRIDOR.

Dock Board Building was erected with a central dome and four angle cupolas, a design in the English Free Renaissance manner, broken in the profiles of its plan and elevations. Then followed the Royal Liver Insurance Building at the other end of the George's Dock site. No balancing mass this. In its height, proportion, and astylistic character, a greater contrast could indeed not well be conceived. Even its river façade is not in alignment with that of the Dock Board offices.

It will be realized, then, that the difficulties confronting the architects of the Cunard Building were not ordinary. By no possible means could a triple composition be established, or even a reconciliation of the lateral masses effected. The utmost that might be attempted was to avoid an accentuation of their incongruity, to produce a work at once self-sufficient and yet not insistently so. Only in the matter of the river front alignment was any sort of direct adjustment feasible. There a compromise was made between the planes of the two other buildings. In effect the discrepancy is mitigated, except where

regarded from an oblique angle, from which point of view no degree of modulation could render the difference tolerable.

In its main conception, and in the treatment of its elevations, the Cunard structure ignores without affronting its environment. To complex silhouettes, broken planes, and plastic surfaces, it presents the foil of a horizontal rectangular mass, whose dominant lines are maintained without important interruption. It is a solid, more or less Florentine creation, producing its impact on the mind by the resultant of quite simple factors—a broadly distributed wall surface, a rich Italian cornice, a battered and heavily rusticated base.

Though we may lament the impossibility of securing, with the aid of the buildings on either side, a pyramidal arrangement, and though it is true that a large structure of rectangular lines, like the Farnese, is most powerful when it transcends its neighbours in height, yet the block does not lack intensity of effect. As in all architectural works which present a sheer wall crowned by a bold cornice, its force is most sensibly felt at close quarters, and thus experienced is decisive.



A preliminary study for the application to the exterior of a great engaged colonnade and detached portico was rejected by the architects. Without adequate compensation it would have provoked too obvious a conflict of scale with the adjacent buildings. As it is, the difference in scale exists, but it is not too violently stated. An Order would have proclaimed it.

The only projections of plan beyond the external surface planes are formed in the centre of each façade by the axially disposed entrances, and by a slight advancement of the middle bays of the ground-floor arcade, between the lateral doorways and the angles of the building. From the first-floor level the angles are strengthened by the continuance of a wide strip of rustication up to the soffit of the architrave. Above the architrave a fenestrated frieze is emphasized by heavy shields, which on the river front bear the arms of the Allies. The four angle shields are ornamented with the insignia of the Cunard Company, and are supported by eagles. Surmounting the frieze is a strong cornice of the Tuscan palazzo type, its corona marked at intervals by a ship's prow in place of the traditional lion's head; a moulded blocking, slightly raked, holds down the cornice. Portland stone has been used throughout, coarse Roach-bed for the rustication, and Whit-bed for the remainder.

Of the elevations, those to Water Street and Brunswick Street would appear to be the most successful, chiefly on account of the omission of the canopies and balconies to all but three of the vertically-grouped windows. Well conceived though these features are in themselves, it is doubtful whether the space available between them can sustain their continuous introduction in a closely ordered series, as on the front façade. Their comparative elaboration seems to demand the wide distribution which they receive on the side elevations.

At certain points the exterior detail indicates a possibly over-generous latitude in control. Whilst some of the sculp-

tural work is of a realistic rather than a conventional character—in particular is this true of the keystone motives to the arcuate voids—other portions, such as the shields, eagles, and fasces on the main frieze, have not in their execution entirely caught the spirit of the whole, whatever their individual merit may be. But if the "freehand" enrichments are perhaps not always *en rapport* with their larger setting, compensation is provided in the treatment of various architectural elements, amongst them the teak doors and diamond-and-rosette coffering to the entrances, both of which are admirable.

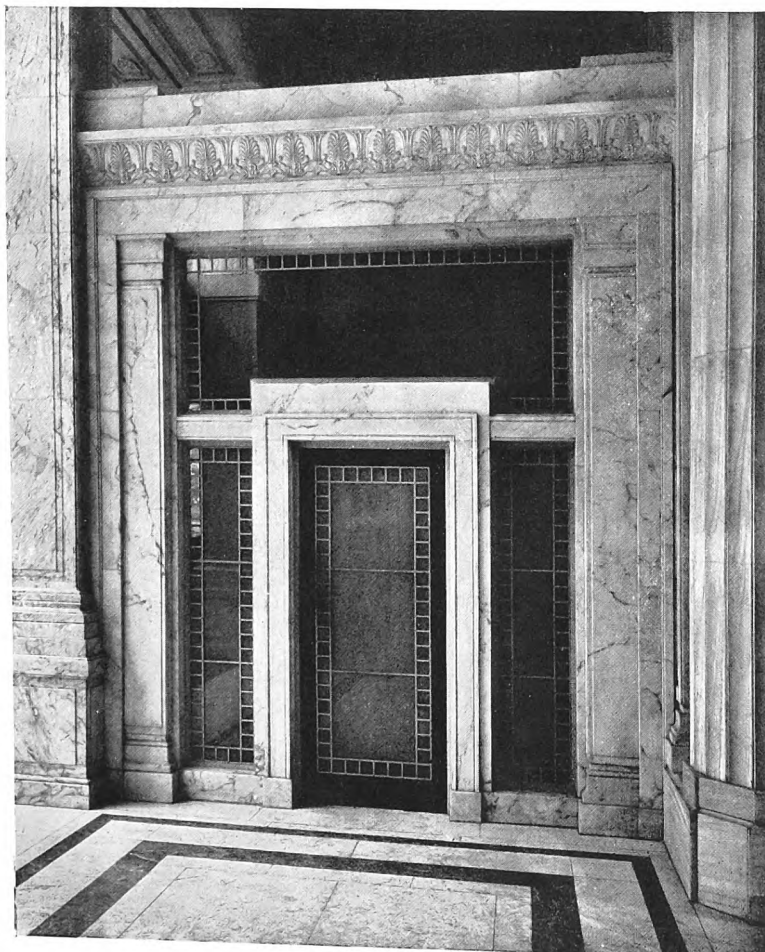
Turning next to an analysis of the interior or sectional design, it is necessary first to give a general description of the construction and planning.

The bottom of the old dock was about 30 ft. below the level of the pavement. Under the accumulated silt of more than a century, it was found to consist of boulder clay. As the whole weight of the structure was to be carried on piers, it was not considered safe to trust to the clay as a foundation. The pier sites were accordingly excavated to depths varying from 4 to 18 ft., at which levels sandstone was reached. Mass concrete was then used to fill the excavations, and was carried up to a height above which no effect of damp on the steel reinforcement might be feared. From that point the whole of the structural skeleton was built of reinforced concrete. The greater part of the work so constructed followed normal lines, but in the case of the cornice, which projects 6 ft. from the wall face, an ingenious system of reinforced concrete cantilevers, struts, and tension members was employed to avoid the use of the huge stones that would otherwise have been required. (This work was carried out on the Kahn System by the Trussed Concrete Steel Company, Ltd.)

For the whole of the flooring a system was adopted by which small reinforced concrete beams run from bearing to bearing, and the interspaces are filled with concrete over a sheet-iron coffer, the latter constituting a removable centring. For a span of 16 ft. a total thickness of only 8 in. is necessary. Linoleum over cork slabs covers the surface of the floors, which are therefore warm, resilient, and soundless.

In the main, the heating of the building is effected by low-pressure radiators with an accelerated flow. But in the principal offices on the ground floor, ducts for warm, purified air are provided. Where fireplaces are introduced, the smoke is taken through sheet steel branches to vertical steel ducts at certain points. These discharge into horizontal ducts on the roof, and the smoke is finally extracted by electrically-driven fans.

The planning is for the most part simple, direct, and large in its parts. There are four main entrances (with rotary doors), one in the centre of each façade. The transverse and longitudinal axes of the building pass through the entrances. On the transverse axis is established a corridor 20 ft. wide, 22 ft. high, and 200 ft. long, with a central traffic hall. Lifts occupy a portion of one side of the corridor, and a staircase is placed on the same side of the hall. From this hall and corridor all the offices on each floor can be approached. Light wells, approximately 65 ft. by 55 ft. in area, flank the central position. Of the ground floor the Cunard Company occupy the western half, with an entrance from the river front; in the eastern half will be housed the Pacific Steam Navigation Company, having their main entrance at the other end of the long axis. The Cunard Company also occupy two-thirds of the lower ground floor, a section of the basement, and the whole of the fifth floor. As, besides being the owners, they are also the principal occupants of the building, the disposition of their quarters is of chief interest.



ENTRANCE TO GENERAL MANAGER'S DEPARTMENT.

Photo: Bedford Lemere.

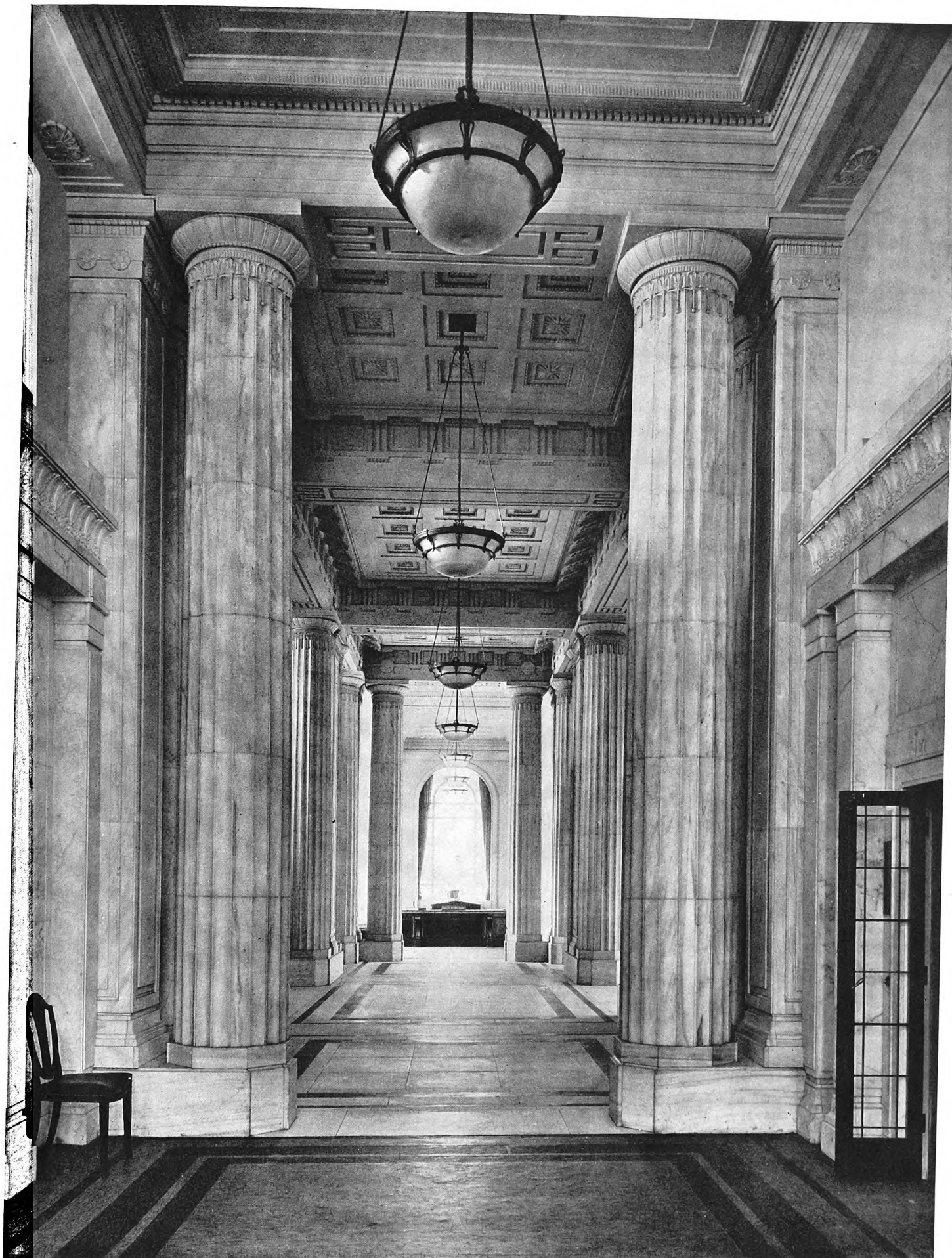
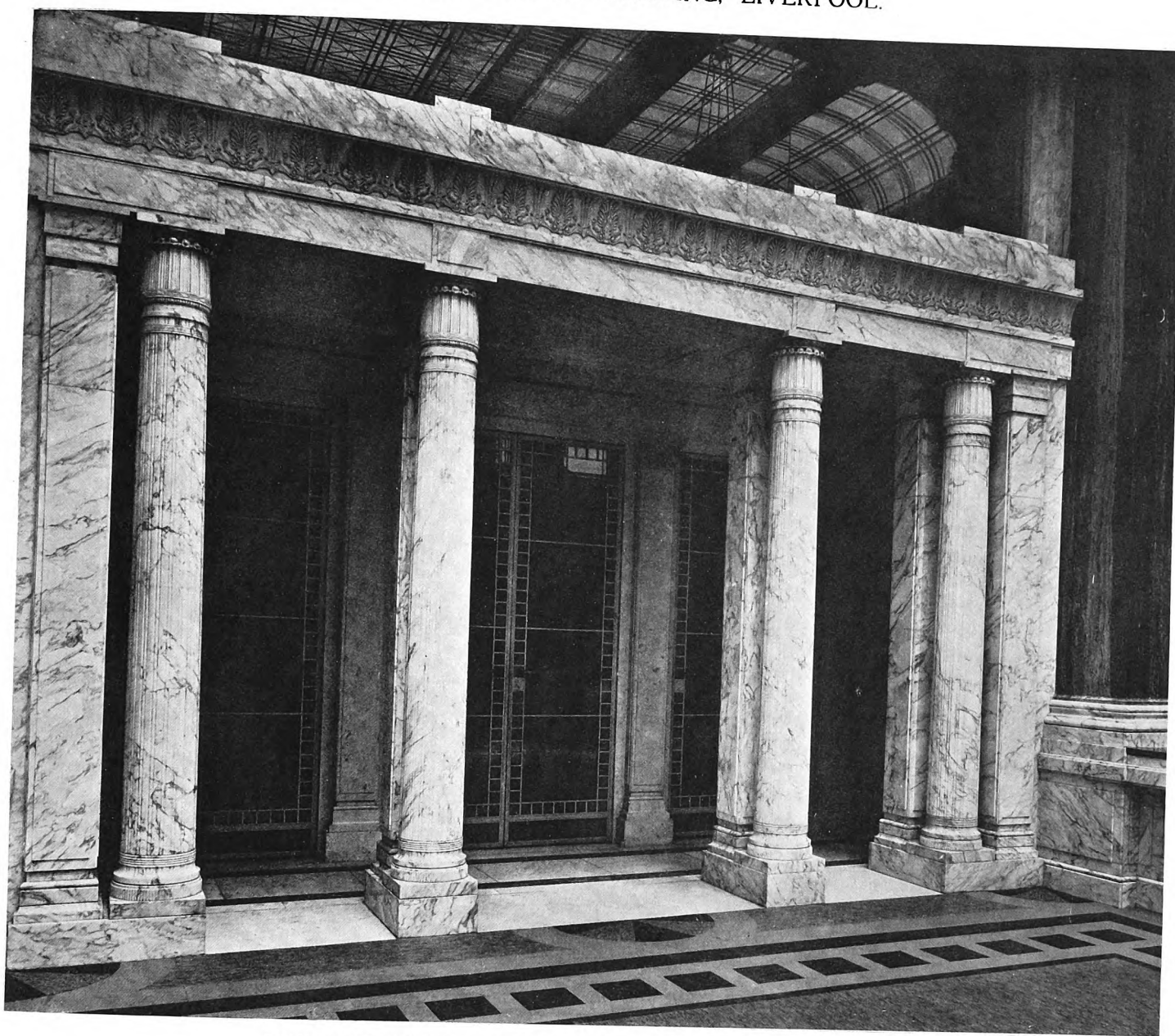


Plate III. May 1917.

Photo: Bedford Lemere.

THE NEW CUNARD BUILDING, LIVERPOOL: WEST HALL, LOOKING NORTH.



ARNI ALTO MARBLE SCREEN AT ENTRANCE TO MAIN OFFICE.

Photo: Bedford Lemere.

Parallel to the central transverse avenue on the ground floor is a second corridor at the west end, separated from the river-front entrance by a vestibule. One limb of the corridor admits to the general manager's rooms and to the lifts, which are for the exclusive use of the company and give access to the lower ground and fifth floors. The other limb leads to the first-class passengers' department and waiting-room. Staircases descend from the corridor down to the lower floors. A central opening, opposite the vestibule, connects it with the public space of the general office, which may also be approached at the opposite extremity from the central hall. The public office, designed to include the general manager's staff, cash, publicity, and freights departments, extends across the entire width of the building. Its central area receives illumination through a glazed roof from one of the two light wells. Piers support the superstructure. Glass doors are used throughout on the longitudinal axis, so that an uninterrupted vista is obtainable from end to end of the building.

By reason of the height of the ground floor above the street level the lower ground floor is well lighted. The greater part of it—approached by external steps, as well as by the internal staircases and lifts already mentioned—is utilized by the company in providing accommodation for second and third class passengers, the medical offices, general baggage space, dispatch office, stationery, etc., and for staff cloak-rooms and lavatories. More baggage space is also obtained in the basement.

Connected with the ground floor by three passenger lifts, the fifth floor (the windows of which come directly under the cornice) possesses on the river front an important suite served by a broad corridor and comprising board, conference, and directors' rooms, and a portion of the secretarial department. The remainder of this floor is devoted to large accountants' offices, the secretarial staff, naval architect's department, records, women clerks, and the directors' and staff dining-rooms.

On the roof, which is fourteen feet below the top of the attic blocking, are kitchens, larders, a restaurant and private luncheon-rooms for the use of tenants, the keeper's house, and other office accommodation.

Whilst the subdivision follows that indicated above, adjustment to meet special requirements will obtain in the rest of the building occupied by the tenants of the Cunard Company. The first, second, third, and fourth storeys can all be gained by the main staircase and by seven fast lifts (one for large goods); and to each floor the great transverse corridor is common.

As befits the portion most used by the public, this corridor and its central hall on the ground floor form the best proportioned and most dignified element of the whole interior. It excels every other part in consistently maintained scale, and in avoidance of decorative overstatement—one of the most common vices of new academic design. The columns, pilasters, and the wall surface up to the blocking of the subsidiary Order are of



CORNER OF GENERAL OFFICE.



SALOON PASSENGER DEPARTMENT.

Photos: Bedford Lemere.



Plate IV May 1917.

THE NEW CUNARD BUILDING, LIVERPOOL: PUBLIC SPACE IN GENERAL OFFICE.
Willink and Thicknesse, F.F.R.I.B.A., Architects.

Photo: Bedford Lemere.

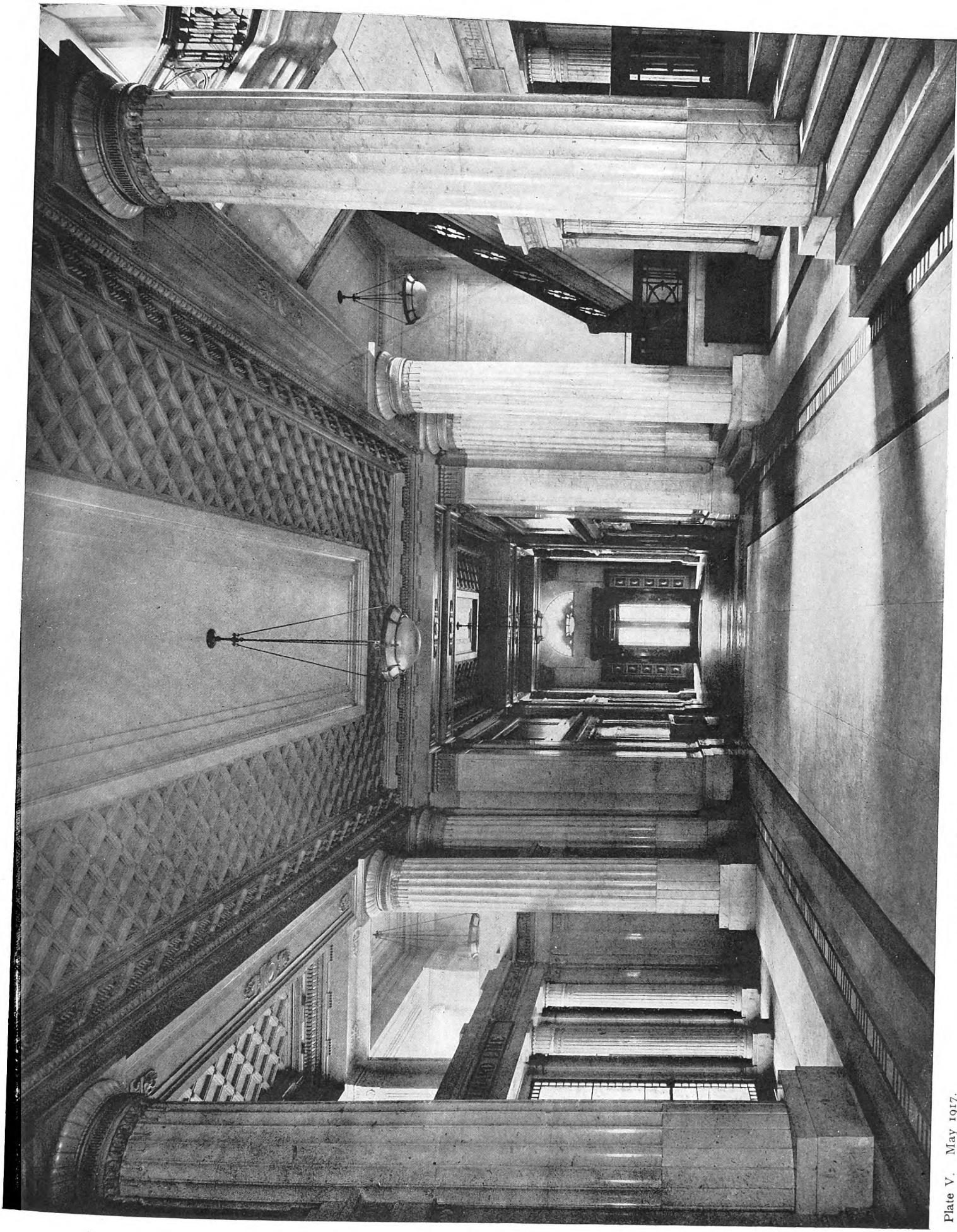
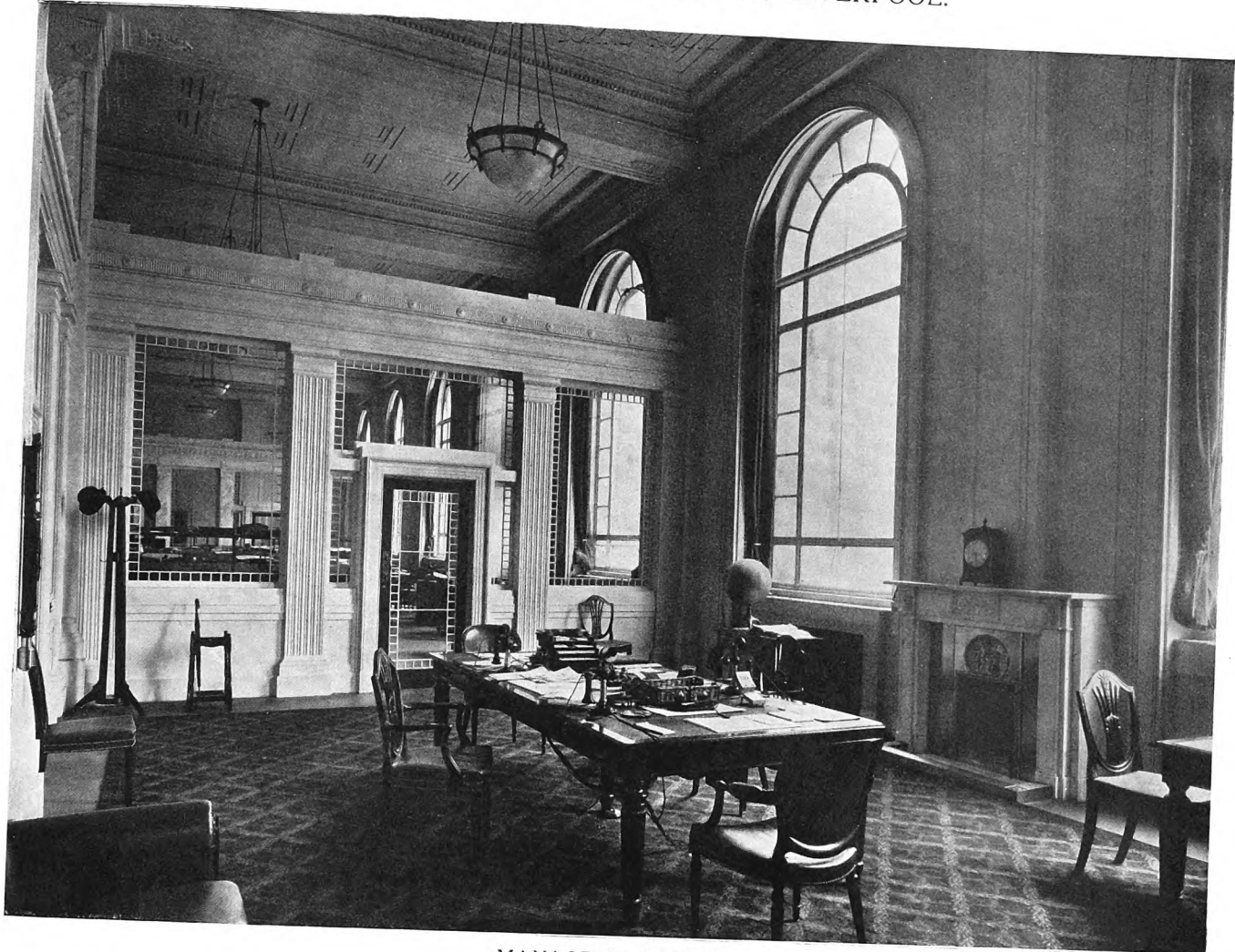


Plate V. May 1917.

THE NEW CUNARD BUILDING, LIVERPOOL: MAIN HALL, LOOKING NORTH.
Willink and Thicknesse, F.F.R.I.B.A., Architects.

Photo: Bedford Lemere.



MANAGER'S OFFICE.



BOARD ROOM.

Photos: Bedford Lemere.

Subiaco, a Roman building stone yielding a marble finish. Marbre-stuc has been used for the enrichments, and marble and Hopton Wood stone for the paving of the floor. A pleasant incident is the treatment of the lift interiors. Of mahogany, and, except for their ceilings, unmoulded, their flat, dark surfaces have a most satisfactory appearance.

The Cunard general office, which opens off the traffic-hall, constitutes, by reason of its great extent, the necessary ratio of its height to width, and the number of supports required, a much more complicated subject. Diffuseness is inevitable in the wings, but this has been rendered negligible by the very emphatic definition of the central space. Abundant light is here obtained, since the area is coincident with an upper court. A coved ceiling of glass and plaster-sheathed steel covers the space and rises above the level of the flat coffering on either side. Ionic columns and pilasters, their caps inspired by the Bassæ model, their bases raised on pedestals, carry the entablature which supports the ceiling. The shafts, made of artificial scagliola with a vertical grain, are hollow, and discharge heated air through grilles in the frieze.

Actually bearing the walls of the court or light well, and at other points taking the weight of the upper floors, are solid reinforced concrete piers, sheathed in Arni Alto marble, the same material covering the walls and the fronts of the mahogany-topped counters. A small pseudo-Egyptian Order, also in Arni Alto, frames the screens separating the different departments, and this secondary *motif* is carried across the east entrance to the office, but omitted at the opposite extremity. Covering the floor of the public space is a cork-backed linoleum of broad pattern, in colour a matt blend of green and blue on a grey ground.

Adverse criticism of no more serious a nature than that exercised in regard to the exterior is here possible. The projection of a cap, the modelling of a decoration, might have benefited with re-study—and it might not. But upon the total impression there will be general agreement. It is one of brilliant opulence.

The western corridor repeats many of the forms of the parallel central feature, though it is narrower and, in its details, more Greek. Pentelikon has been used for the columns and Crestola marble for the wall.

Unquestionably the *pièce de résistance* of the fifth floor is the board-room. Its shape, colour, and detail make it the most successful of all the smaller rooms in the building. With elliptical ends, coved plaster ceiling and lunettes, it is like an English translation of a Krafft interior. Russian oak, fumed to a dark brown, covers the walls in large panels; the Doric columns at either end and the door frames are also made of it. Particularly excellent are the consoles and entablature to the latter. In order to bring the shallow reticulation on the ceiling and the moulded borders of the lunettes into tone relation with the rest of the room, parts of the enrichment have been lightly picked out in brown.

The rooms adjoining the board-room, like several of those on the ground floor, are enriched by old Georgian mantel-pieces, some of them of most charming character. With that note, exigencies of space impose a conclusion on this very imperfect analysis of a very remarkable work. For the rest, a study of the illustrations may be trusted to reveal its true virtues.

Since the beginning of the War, no more important architectural performance has been carried out in this country. It is a work of the first magnitude, and as such must exercise



DIRECTORS' LUNCHEON-ROOM.

Photo: Bedford Lemere.

an influence on a proportion of subsequent design. Despite the admitted tendency of the bulk of our practitioners to burlesque what they would emulate, that influence should in the main be beneficial. For, ultimately defined, the power of the building lies in its relative simplicity. It is not dominated by that elephantiasis of architecture, that tortured striving after false originality, *le dernier cri du néo-Grec*; nor does it perpetuate the parochial mannerisms of our Edwardian Renaissance. Rather it is an exposition of the theory, for which McKim was so masterly a protagonist, that a fusion of the Classic traditions offers the best promise of development toward a modern style.

The general contractors for the building were Messrs. W. Cubitt & Co., of London. The contractors and engineers for the reinforced concrete work, including the expensive floors, were The Trussed Concrete Steel Co., Ltd. (under the supervision of Mr. B. L. Hurst, M.Inst.C.E., A.M.I.M.E.), of London. The steelwork was supplied by Messrs. Francis Morton & Co., Ltd., of Liverpool. The whole of the Portland stone and granite was supplied from the quarries of The United Stone Firms, Ltd., of Bristol, and executed by them. The exterior stone-carving was executed by Mr. E. O. Griffiths, of Liverpool, who worked, in important cases, on models prepared by Mr. C. J. Allen, the sculptor. All the plasterwork, both plain and decorative, including that in the Cunard general office, was executed by Messrs. George Jackson & Sons, Ltd., of London. Messrs. J. Whitehead & Sons, of London, executed in a Roman marble the columns, screens, architraves, and walls in the main corridor and staircase. This marble, a very carefully selected material, was introduced into this country by the firm in question, who also executed several of the marble chimneypieces from the architects' designs.

Messrs. Bellman, Ivey & Carter, of London, manufactured and fixed the columns and main pilasters in the Public Hall in "Greek Cipollino" Scagliola marble, with polished and enriched Ionic caps in "Bastard" statuary. Messrs. M. B. Bounds & Son, of London, carried out the marble work in the public hall, Arni Alto marble being used throughout. The panelled wall linings, etc., in the main corridors, as well as the paving, were executed in "Biancola" by Messrs. The Art Pavements and Decorations, Ltd., of London, and the lavatory partitions and linings were carried out in "Granitine" by the same firm. The entrance to the building and also the fifth floor were laid with "Rublino" tiling by the Leyland and Birmingham Rubber Co., Ltd. "Korkoid" special flooring, laid on a cement surface, was supplied by Messrs. Rowan and Boden, of Glasgow. Asphalt was supplied by the Trinidad Lake Asphalt Co., of London. The electric light and power installation was carried out under the supervision of the consulting engineers, Messrs. Albion T. Snell and Partners, by Messrs. Higgins & Griffiths, Ltd., of London. The wires are run throughout in heavy gauge screw-steel conduit, and have been carried out on the most modern principles of electrical engineering. The alabaster and bowl fittings supplied by this firm were specially designed to suit the architectural decoration. Electric-light fittings were also made, to the architects' designs, by Messrs. Samuel Heath & Sons, Ltd., of Birmingham. They are all of one pattern, carried out in iron, coloured to match the other ironwork in the building. These fittings have a diameter of 34 in., and carry a large bowl. They are fixed in the great hall, corridors, and vestibules. A similar fitting is also used in the board-room. The plumbing work, hot-water supply, and fittings were carried out by Messrs. W. Griffiths & Sons, of Liverpool. The lift installation was carried out by



LONG GALLERY ON FIFTH FLOOR.

Photo: Bedford Lemere.

Messrs. Waygood-Otis, Ltd., of London; there are sixteen lifts in the building, including three operated by hydraulic power on the direct acting system, two of these lifts being for baggage. All the other lifts are electric, including ten for passengers or passenger-goods service, two for dining-room service, and one for letters. A number of old marble mantelpieces and grates for the principal rooms were supplied by Messrs. C. Pratt & Sons, of London. Other grates were supplied by the Carron Co., of Carron, Stirlingshire. Revolving doors, capable of being folded and rolled to one side, together with the mahogany work to the entrances joining up to them, were supplied by Messrs. T. B. Colman & Sons, of Brighton. A large number of office-pattern hat and coat lockers, finished in stone enamel, in standard green colour, also a number of frictionless ball-race runners for sliding doors and windows, were supplied by Messrs. the Crittall Manufacturing Co., Ltd., of Braintree, Essex. The directory boards throughout the building are on the "Unit" system, and were supplied by the Changeable Sign Co., of London. This system consists of a backboard, with cloth-covered grooves, into which letters of "Ivory" composition are fixed by means of a spring-grip. In this way any desired change on a board is easily and rapidly effected. Wood casements were supplied by Messrs. J. P. White & Sons, Ltd., of Bedford. Gates, railings, etc., were supplied by Messrs. W. Macfarlane & Co., of Glasgow. Clock-cases were supplied by Messrs. Elkington & Co., Ltd., of Birmingham.

Messrs. Thornely & Furbur, of Liverpool, were the quantity surveyors for the building, and Mr. W. Riding, of Liverpool, was the clerk of works.

Other sub-contractors included: Messrs. Scott, Morton & Co., of Edinburgh; Messrs. R. Crittall & Co., of London; Messrs. Galbraith and Winton, of Glasgow; Messrs. J. Stubbs and Sons, of Liverpool; Messrs. Dyson and Gibbs, Ltd., of Birmingham; Mr. E. A. Clark, of Liverpool; Messrs. Shanks & Co.; Messrs. Musgrave & Co.; Messrs. Best & Lloyd; Mr. James Gibbons, of Wolverhampton; Milner's Safe Company, of Liverpool; Messrs. Waring and Gillow, of London; Messrs. Trollope and Colls; Messrs. Robson and Son; Messrs. British Luxfer Prism Syndicate, Ltd., of London; Messrs. Pearson Bros. and Campbell, of Liverpool.

A short history of the Cunard Line may appropriately be given. Though its origin goes back to 1840, the effort made to bring it into being belongs to a yet earlier date. In 1812, Bell's "Comet" had shown the world, as Fulton had already done some years before, that it was possible to apply the power of steam to locomotion over water. Coastwise and Channel communication by steam was a *fait accompli*, but for a long voyage there was the difficulty, especially on such an open route as the Atlantic, of the coaling question.

It was under somewhat unpromising conditions, therefore, that Mr. Samuel Cunard, a leading merchant of Halifax, conceived the idea of putting into practical effect the suggestions for an ocean steamship service between England and America. But the capitalistic difficulties were great, and it was not till the year 1838, when the Government became converted to the idea by the voyages of the paddle steamer "Great Western," between Bristol and New York, that his opportunity arose.

In that year the Government issued circulars inviting tenders for a regular fortnightly service by steamships. Halifax, however, was not the best venue for the successful organization of such an enterprise. Accordingly, Mr. Cunard came to London and proceeded thence to Glasgow, where he became acquainted with Mr. Robert Napier, the Clyde shipbuilder and engineer. One introduction led to another, and Mr. Cunard was soon associated with Mr. George Burns

and his partner in the coasting trade, Mr. David MacIver. This trio of far-seeing business men soon perfected their plans. The requisite capital of £270,000 was obtained, and they were thus enabled to submit to the Admiralty a proposal for the conveyance of Her Majesty's mails. The tender was accepted, and the contract concluded for a period of seven years.

It is hardly necessary to describe those pioneer vessels of the Cunard fleet—the "Britannia," "Arcadia," "Caledonia," and "Columbia." The "Britannia" (a boat 207 ft. long, 34 ft. 4 in. broad, with a gross tonnage of 1,154 tons and an average speed of 8.5 knots per hour) is probably one of the best known vessels that have flown the British merchant flag. She inaugurated the service of the British and North American Royal Mail Steam Packet Company on 4 July 1840 with a voyage which was eminently successful, demonstrating the fact that both owners and builders had evolved a type of vessel that could be relied upon to cross the Atlantic—not at a great speed it is true, but still with reliable regularity.

It is interesting to note a passage from the report of a Select Committee of the British House of Commons which, in 1853, was appointed to investigate the question of the conduct of ocean mail contracts. "This (Cunard) line of packets," says the report, "has of late years had to contend against serious foreign competition. We find that the vessels employed in the Line are much more powerful, and, of course, more costly, than is required by the terms of the contract, and that, as regards their fitness for war purposes, they are reported by the Committee of Naval and Military Officers as being capable of being made more efficient substitutes for men-of-war than any other vessels under contract for the packet service." In passing, it may be mentioned that this character has been steadily maintained throughout the development of the line. As far back as 1885 it was the Cunarder "Oregon" which first demonstrated the great value of fast armed merchantmen as scouting auxiliaries to a naval fleet engaged in manœuvring tactics under war conditions, while in the present struggle the stupendous transport work which the vessels of the line have performed, the admirable work done by the hospital ships, and the sinking of the "Cap Trafalgar" by the "Carmania," have brought into striking prominence the close inter-relationship of our mercantile and naval fleets.

The history of the Company has been a record of uninterrupted progress. Vessels have shown an enormous increase both in size and speed, particularly within recent years, until we arrive at such mammoths as the "Aquitania," with its length of 902 ft., breadth of 97 ft., gross tonnage of 47,000 tons, indicated horse-power of 60,000, and speed of 23 knots per hour. The more recent history of the Company is familiar to everybody. Such dastardly deeds as the sinking of the "Lusitania," for instance, will never be forgotten.

"ST. PETER'S, ROME, AND A NEW SCHEME."

REFERRING to the article, entitled, "St. Peter's, Rome, and a New Scheme," which appeared in our March number, we desire to state that we were indebted for the substance of what there appeared to an article by Mr. J. Sinclair Pooley entitled, "The Proposed Approach to St. Peter's at Rome," which appeared in "The Builder" of 29 September 1916. We regret that, by an oversight, permission to make use of that article was not obtained at the time, and desire to acknowledge our indebtedness to it. We are informed that the credit of this important scheme is due to the American architect, Mr. Eric Gugler, as was stated in a subsequent number of the "Builder."

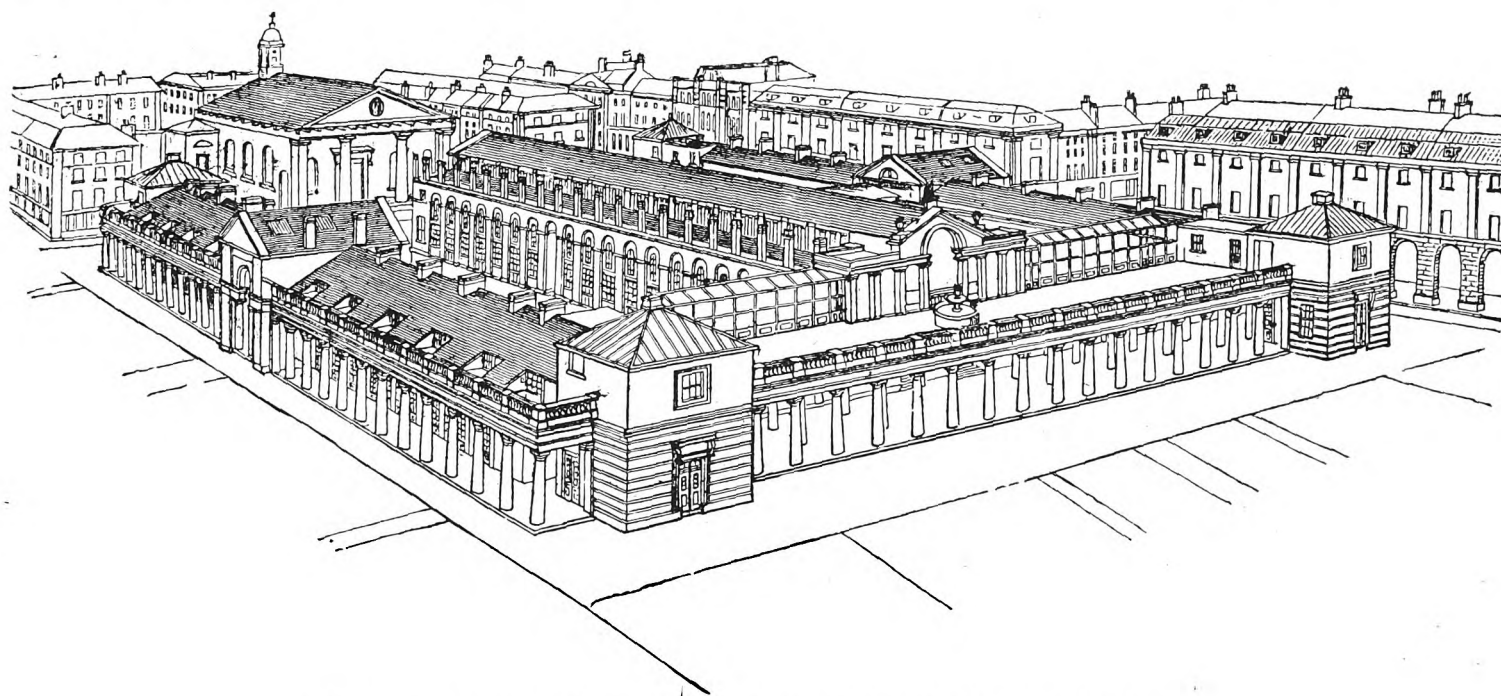
COVENT GARDEN—II. THE MARKET AND THE THEATRE.

By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

(Concluded from p. 72, No. 245.)

THE supremacy of Covent Garden as the wholesale market for vegetables, fruit, and flowers is undisputed, and what was once a quiet, dignified piazza is now a market, noisy and overflowing. Long before the erection of any market buildings of architectural interest, this spacious Place had been seized upon as a convenient locality for the distribution of garden produce. Considering that other sites were available, and that the rival claims of other markets could not be ignored, it is somewhat surprising that Covent Garden should have been invaded. But from small beginnings in the second half of the seventeenth century, the market there gradually developed. Strengthened in 1671 by the granting

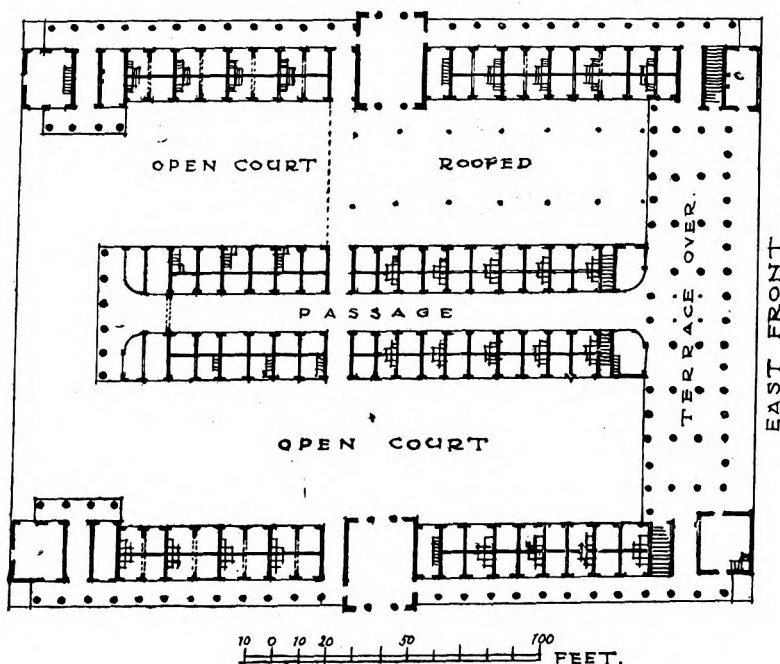
tion as late as 1812 is preserved in Bluck's fine aquatint, reproduced on Plate VI. About 1766 Gwynn* protested against the unseemly use to which the piazza was being put, and urged that the market should be removed to Durham Yard, then a "ruinous place" which offered certain advantages from its proximity to the river. But his suggestion was disregarded, and within three years the brothers Adam had acquired this site for their Adelphi scheme, thus saving a fine river frontage from being sacrificed to a purely utilitarian purpose. Although the establishment of a market at Covent Garden betokened failure to appreciate the possibilities of the scheme initiated by Inigo Jones and ensured



BIRD'S-EYE VIEW OF FOWLER'S MARKET FROM THE SOUTH-EAST.

of letters patent to William, Earl of Bedford, it gained in importance by the removal of the Stocks Market in 1737. Eventually all likelihood of its suppression, or even of its failure in competition with Farringdon Market, was placed beyond doubt by the formation of Wellington Street, the erection of Waterloo Bridge, and the abolition in 1829 of the Fleet Market.*

A motley collection of open sheds and ramshackle buildings, mostly running east and west, is shown in many eighteenth-century prints, and an excellent picture of its condi-



SKETCH PLAN OF FOWLER'S MARKET IN 1830.

its non-completion, it must be borne in mind that as a residential quarter the status of the neighbourhood would have deteriorated in any case owing to the migration which tended so strongly in a westerly direction all through the eighteenth century. But with all its squalor it was not without fascination for those who took delight in the many aspects of London life, and Charles Lamb, who lived close by in Russell Street, was probably not exaggerating when he wrote of Covent Garden in 1817 as being "dearer to me than any garden of Alcinoüs."

* See THE ARCHITECTURAL REVIEW for August 1916.

* John Gwynn, "London and Westminster Improved," 1766.

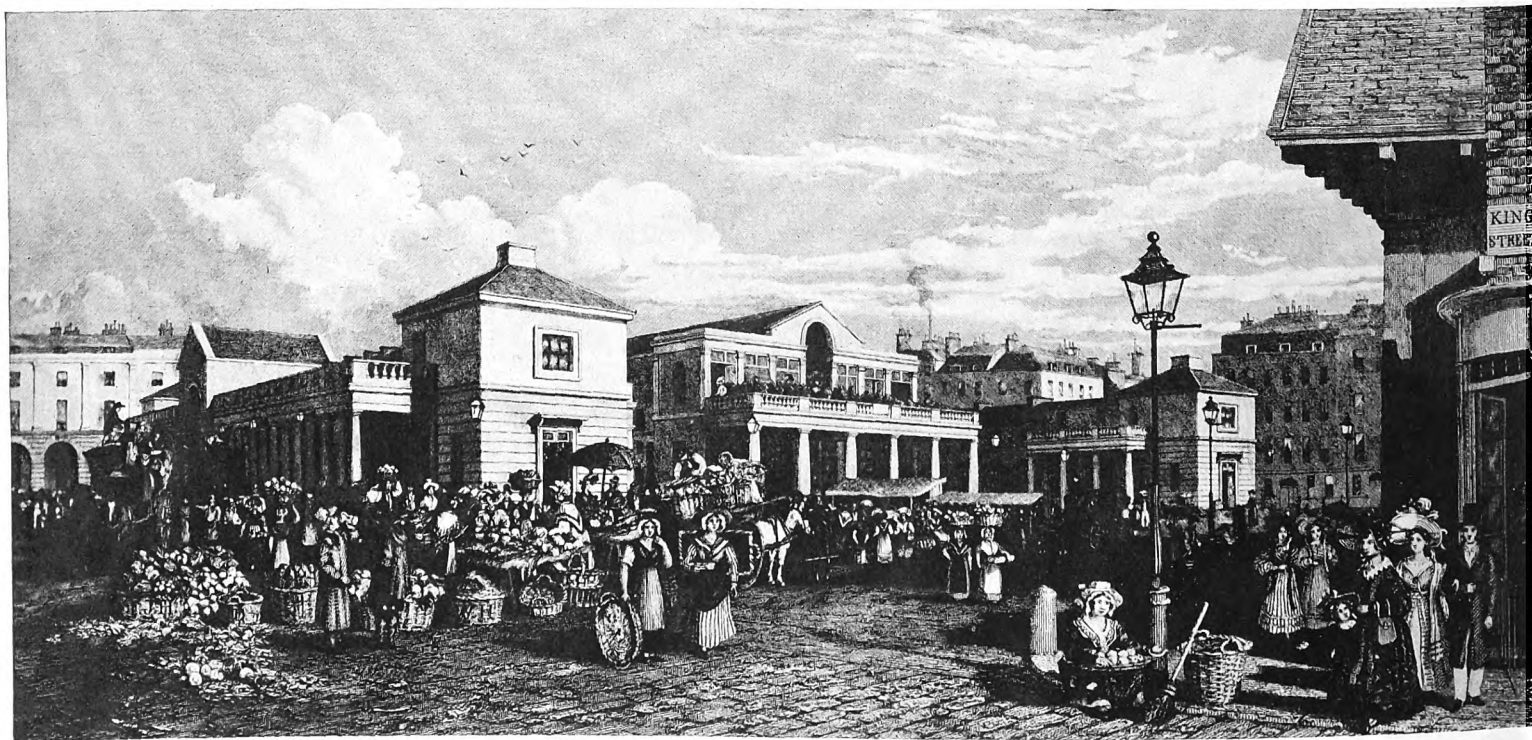
Attracted by the variety of produce displayed there and the human interest of the crowd, he doubtless paid little heed to the chaos of sheds and stalls encumbering the ground; nevertheless, they were a disgrace, and ten years later they were cleared away and a site more than two acres in extent made available for a permanent building.

John, sixth Duke of Bedford, having obtained the sanction of Parliament, called in Charles Fowler, an architect who was familiar with the principles governing the design of public buildings in Continental cities, and it was fortunate that the work should have been entrusted to such capable hands. Fowler came to London from Exeter in 1814 and entered the office of David Laing, the architect of the new Customs House, then in course of erection. As a young man he specialized to some extent in the design of public markets and eventually produced the plan for Covent Garden which was carried out between the years 1828 and 1830. Added to a fine grasp of the essentials of such a plan, he brought to bear a common-sense view of design, and approaching the subject with a knowledge of the accommodation required, he selected the most suitable materials to ensure strength and durability, and composed them in such a manner as to produce the utmost architectural dignity consistent with the uses of the building. Adopting unity of expression as a whole, and symmetry, regularity, and correlation of the parts of that whole, as fundamental principles of design, he drew from precedent what suited his purpose, and from his imagination so much as the novel conditions of the problem demanded. The result was satisfactory, and in its main lines the design is as serviceable to-day as at the time when it was carried out. The plan, of which a sketch is given on page 99, shows a central two-storey block running east and west, with a clear passage-way through it about 16 ft. wide, open to the timber roof, with clerestory lighting, and on each side a range of shops on the ground-floor level for fruit, flowers and herbs. Parallel with this block are outer ranges of shops and offices, thirty-eight on either side, interrupted only by cross passage-ways and terminated by a square pavilion two storeys in height at each end. External colonnades, about eight feet wide, along the outer sides give covered access to these offices, and at the

main approach from the east, on the axis of Russell Street, the colonnade is quadrupled with good effect. To withstand rough usage, monoliths of Devonshire granite were used for the unfluted columns, which are 12 ft. high, and hard Yorkshire stone for the outer walls; these materials imparting a sense of solidity very desirable in buildings of this class. Above the eastern colonnade a wide terrace approached by stone staircases gave access to two conservatories, and in the centre of the terrace a fountain in Devonshire marble was set up, as seen in the bird's-eye view here reproduced. This upper part has been much disfigured in modern days, but the emblematic group of "Plenty" at the apex of the east pediment can still be seen above a confusion of glass roofs.

Thackeray's description of Fowler's clever design as "a squat building with a hundred columns and chapel-looking fronts, which always stand knee-deep in baskets, flowers, and scattered vegetables," is more humorous than apt; it could not possibly be mistaken for anything but a market from any point of view, and the same general principles were followed with equal success in his Hungerford Market* and in the Western Market which he built at Exeter in 1836. The chief alteration since Fowler's time consists in the whole of the two inner courts having been spanned with iron and glass roofs in order to provide additional covered space. This need for expansion has exacted heavy tolls, especially eastward of the market. Part of the north-east arcaded block, built by Inigo Jones, was pulled down to make room for the so-called "Floral Hall," which was opened in 1860, but only used for a short time as a flower market; the remaining part north of Russell Street succumbed about 1890. Havoc had been wrought long before on the south side, and the open space there allowed of the erection of other buildings, and in the Jubilee year of Victoria the large brick and stone building, known as the "Jubilee Market," was built. As a *rus in urbe* Covent Garden had no equal, but in the march of progress little respect has been paid to its heritage of fine architecture.

* Demolished in 1862. An appreciation of Charles Fowler read before the R.I.B.A. in 1867 by Prof. Donaldson contains references to his other works.



COVENT GARDEN MARKET FROM THE NORTH-WEST IN 1836.

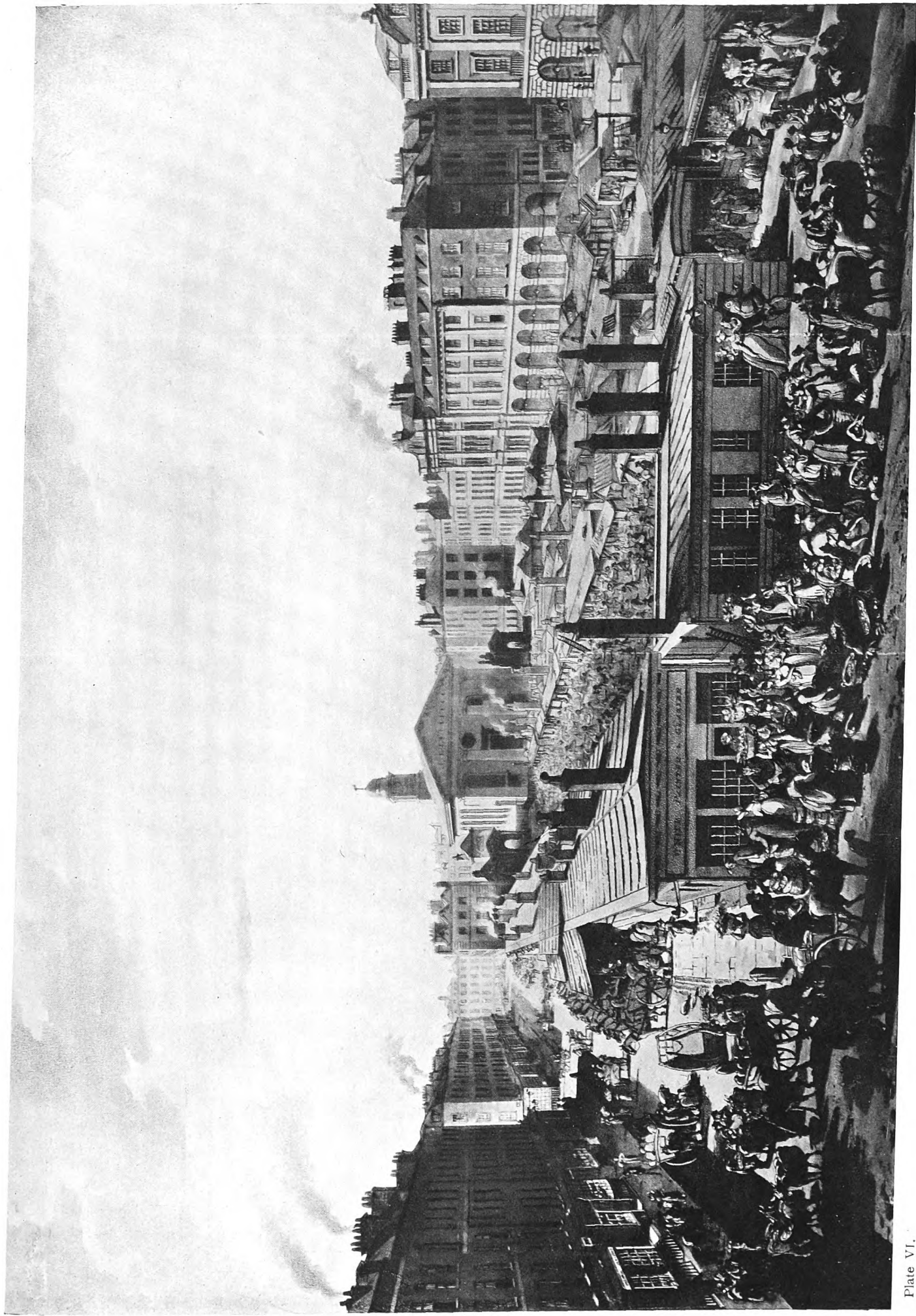


Plate VI.

BIRD'S-EYE VIEW OF COVENT GARDEN MARKET IN 1812.

From Buck's aquatint after Fugin and Rowlandson.

May 1917.

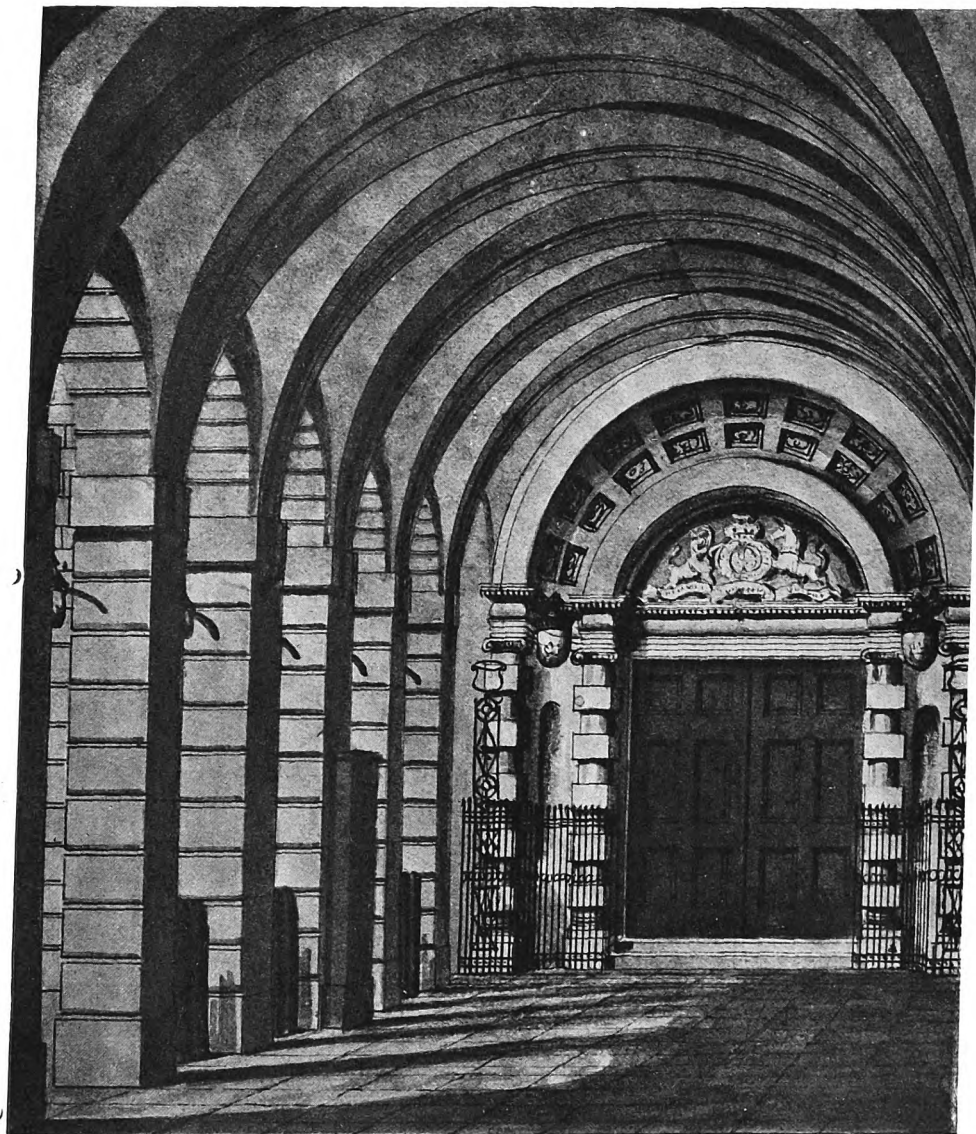
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THE THEATRE.

The reputation of Covent Garden in the world of play-acting rests on a long succession of dramatic and operatic triumphs. Anecdotes relating to the theatres which have succeeded one another here, and to the actors who have played in them, are plentiful enough to fill volumes, and incidentally they record the development of theatrical art through nearly two hundred years of progress. Punch's Theatre in the "Little Piazza," where puppet actors "laid under contribution the mightiest subjects in the history of man," has long been forgotten; but the annals of Covent Garden Theatre are unbroken from the day of John Rich's first performance, in spite

as it was it seems to have sufficed for fifty years, and in the brilliance of its repertory and the notoriety of its actors to have challenged Drury Lane hard by. Here David Garrick appeared in 1746, and the beautiful Peg Woffington scored some of her successes from its diminutive stage. An engraving dated 1763 shows the awkward arrangement of boxes at the sides of the stage and the manner of lighting the stage by means of hoops of candles, two on either side, such as were used in booths at a fair. But Garrick brought about certain improvements without which scenic effects were impossible, and in 1782 Henry Holland was called in to remodel the interior. The innovations then introduced led to theatres of much larger dimensions and gave new life to the presentation of the drama; so rapidly,



THE "PIAZZA ENTRANCE" TO COVENT GARDEN THEATRE IN 1808.

From Winston's original water-colour drawing in the British Museum.

of the fact that fire, which seems to have claimed most theatres sooner or later, has been particularly destructive here.

From the original agreement,* executed on December 11th, 1731, between John Rich, of harlequin fame, and the third Duke of Bedford, certain interesting facts are forthcoming as to the building of the first theatre; for instance, it records that the site measured 120 ft. from east to west and 100 ft. from north to south, and that the architect was a certain Mr. Shepherd. On December 7th, 1732, it was opened with a performance of Congreve's "Way of the World," and small

indeed, in those days did new requirements present themselves that Holland, who was busy at Drury Lane, was soon engaged here again, and by 1794 he seems to have practically rebuilt the theatre. It appears, however, that "all the elegance was within," for the site was entirely hemmed in by the surrounding shops and houses. The pit was entered through a long passage from Bow Street, but the entrance to the principal parts of the house was situated in the north-east corner of the walk under the arcades, and a sketch of the "piazza entrance," as it was called, is reproduced on this page. A good idea of the interior of this theatre, which had a pit 40 ft. wide and 38 ft. deep, is given by the illustration on page 102, in which Handel's organ, used

* Preserved in the British Museum, and quoted in "The Annals of Covent Garden Theatre from 1732 to 1897," by H. S. Wyndham. 1906.

for performances of oratorios, is seen at the back of the stage. It was here that John Philip Kemble carried on, from about 1802, the work of stage reformation begun by Garrick, and with his sister, the illustrious Mrs. Siddons, marked an era in the representation of Shakespearian drama. But on September 20th, 1808, fire destroyed the whole building with its valuable contents, including the organ, with music written by Handel, Arne, and other composers, of which no copies had been made. Kemble, bewailing the loss of his theatre with all that he and his sister possessed—scenery, wardrobe, and library—burst into soliloquy ending with the lament, "Of all this nothing now remains but the arms of England over the entrance of the theatre and the Roman eagle standing solitary in the market-place."

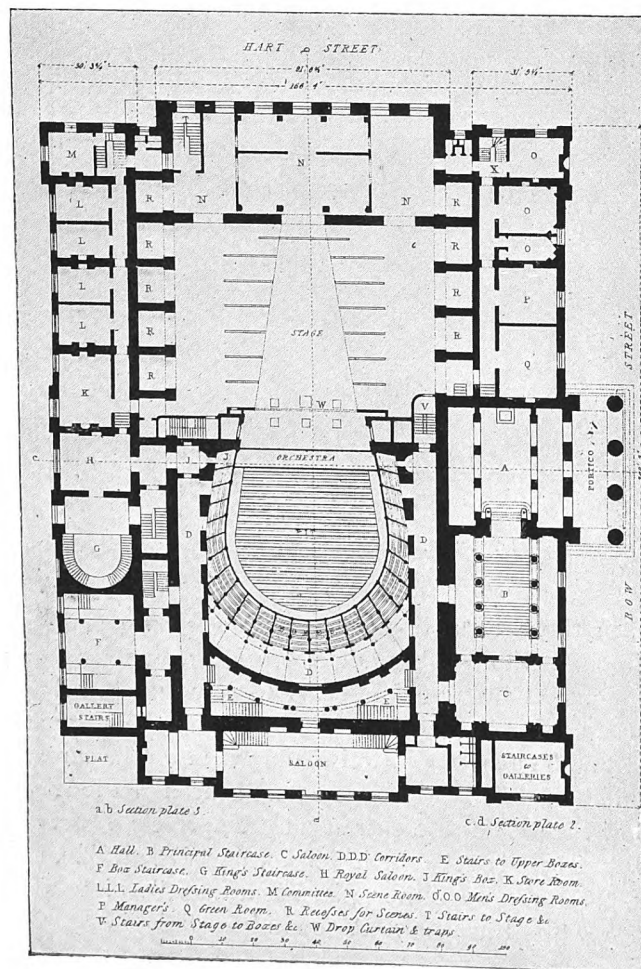
On the last day of the same year the foundation-stone of an entirely new building on an extended site was laid by the Prince of Wales, and the work was carried on with such expedition that the reopening took place on September 8th, 1809. The new theatre, designed by Sir Robert Smirke, R.A. (then Mr. Smirke), was contained within a parallelogram measuring about 210 ft. along Bow Street, by 170 ft., exclusive of the portico. This isolated rectangular site was not an ideal one for a theatre, because the axis of stage and auditorium was necessarily parallel with the principal front, and the additional height required behind the stage for the manipulation of scenery presented difficulties in the disposition of the external masses. Smirke made provision for this in his plan (see below), and succeeded in turning to advantage a requirement which could not be evaded, but one which would have been more easily met had the site permitted the stage to be in the rear of the building. The opportunity for a monumental façade to Bow Street appealed to such an uncompromising exponent of the Greek movement as Smirke, and he disposed the various parts of the plan with such skill as to allow of symmetrical elevations to the two principal streets, while the whole of the



INTERIOR OF THE THEATRE DURING THE PERFORMANCE OF AN ORATORIO. AS REMODELLED BY HENRY HOLLAND, CIRCA 1794.

central part was carried up as an attic, solid at the ends where accommodation was needed, but elsewhere pierced with a succession of wide arched openings. The Doric order of the portico studiously followed a Greek model, and the grouping of this central feature with the end pylons, on which the order was sympathetically introduced, allowed of large expanses of plain walling as a setting for panels filled with bas-reliefs. From views of this building (reproduced on p. 103) it is evident that it was a notable architectural composition; but at the time of its completion it met with some adverse criticism from those who felt that Smirke had concentrated unduly on the design of a Classic frontispiece. Sir John Soane had this building in mind when in one of his Royal Academy lectures he said, "It is no uncommon thing to see one of the fronts enriched with columns, pilasters, and other architectural ornaments, whilst the flanks are left plain as if belonging to other buildings or erected by different persons at different times;" but whatever notice may have been taken in certain quarters of this outspoken view of the work of his brilliant contemporary, the warning note contained in it seems to have been disregarded by Smirke himself, who in later years set up buildings in which there is far greater disparity between the design of the principal front and the other elevations than in this theatre. In the panels north and south of the portico Flaxman's bas-reliefs depicting ancient and modern drama proclaimed the dedication of the building. Ancient drama represented by the three Greek poets Æschylus, Aristophanes, and Menander in the centre of a classic assemblage, amongst which Terpsichore, Euterpe, Polyhymnia, and other muses were distinguishable by their attributes, was in perfect harmony with the Greek spirit pervading the whole design. The central figure in the panel representing modern drama was Shakespeare, the emblems of dramatic poetry lying around him, with groups of mortals and immortals figuring in his plays composed with classic restraint and filling one half of the panel, the other half containing Milton and allegorical compositions which must have been difficult for the passer-by to decipher. The two niches in the pylons also contained figures, that on the south by Rossi representing Tragedy with the mask and dagger, and that on the north Comedy, by Flaxman, with crook and on the right shoulder and mask in the left hand, and these figures are still in perfect preservation.

Opening out of the vestibule was the grand staircase which Smirke was fortunate in being able to plan in two broad flights



PLAN OF SMIRKE'S THEATRE.



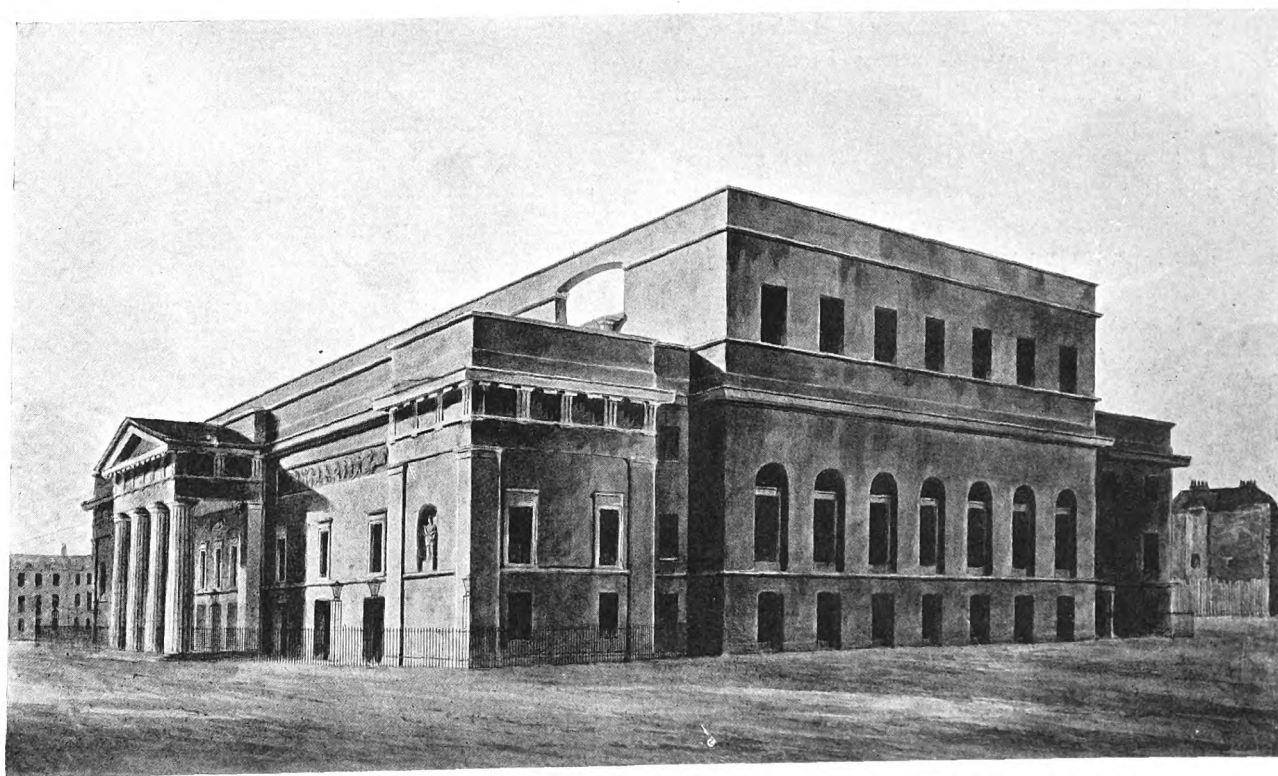
THE BOW STREET FRONT OF COVENT GARDEN THEATRE IN 1809.

Sir Robert Smirke, R.A., Architect. William Daniell, R.A., Engraver.

Reproduced by permission from the print in Messrs. Batsford's Collection.

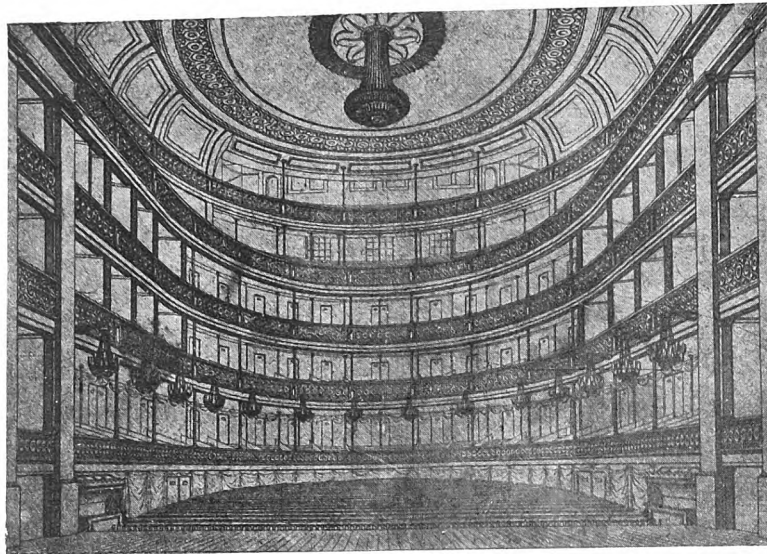
in the same direction, a dignified arrangement which made it possible to introduce colonnades of Ionic columns in porphyry at the higher level supporting a coffered vault over the central space; hanging lamps contributed to the scenic effect of this stately approach from the vestibule to the saloon on the principal floor, in which marble pilasters and statuary are said to have recalled the decoration of an Italian palazzo. Opinions may have differed as to the suitability of Greek forms to the purposes of a nineteenth-century theatre; but all agreed that in their application Smirke displayed a thorough knowledge of their capabilities combined with considerable constructive skill. The stage was spacious, with a proscenium 42 ft. wide, and there were three tiers of boxes, two galleries, and an extensive pit, the seating accommodation having been about three thousand. An attempt to make up for the heavy loss occasioned by the fire and subsequent rebuilding by raising the price of admission to this theatre on the opening night led to the disastrous O.P. (Old Prices) Riots, which

persisted for many weeks, and nearly spelled ruin to the management. The auditorium (illustration on page 104) was decorated with a subdued colour-scheme; but it was not long allowed to remain untouched, for when the theatre was converted into the Italian Opera House in 1847 a drastic remodelling of the interior was carried out by Benedict Albano. The natural life of a theatre is generally a short, though it may be a cheerful one, and once again fire spared nothing. On 6 March, 1856, a heap of ruins marked the scene of so



VIEW OF SMIRKE'S COVENT GARDEN THEATRE FROM THE NORTH-EAST.

From a drawing in the Soane Museum



INTERIOR VIEW OF THE THEATRE FROM THE STAGE.

Sir Robert Smirke, R.A., Architect.

many thrilling events, and bare walls alone remained of Smirke's scholarly contribution to the architecture of Covent Garden.

The fourth and existing theatre, designed by E. M. Barry, R.A., and completed within two years of the disaster, stands upon a portion of the site, the Bow Street frontage having been reduced, and the site extended to the rear so that the axis could be set at right angles to the principal front. This obviated some of the difficulties which had complicated Smirke's problem, and allowed the southern part of the site to be used for the erection of the iron and glass structure known as the "Floral Hall," to which reference has been made in connexion with the market. Although this new theatre covers less ground than its predecessor, Barry produced a plan which gave a stage as well as an auditorium of greater size; but the age in which it was erected did not put the same value on the architectural expression of the building as upon its fulfilment of innumerable practical requirements.* Some of Flaxman's bas-reliefs saved from the debris were built into the new "Italian" front, and the modifications necessary to fit them into the design are to be regretted, but the figures of Melpomene and Thalia suffer only from the dwarfing effect of the niches in which they have been placed. The side elevation along Floral Street is distinguished by its dramatic character, panels of immense size being a feature of the scheme, and in this it is in marked contrast to the principal front with its attenuated portico straddling the *porte-cochère*.

The glamour of all that was best in art and letters in the seventeenth and eighteenth centuries may have faded from Covent Garden, but it can still claim to be considered as a household name where theatrical associations are concerned. No longer, however, is Bow Street frequented by poets and artists, and it requires a vivid imagination to repeople it with the *beaux* of Mrs. Bracegirdle's acquaintance, or to picture the Piazza as it was when Macklin and young Garrick paced daily up and down the vaulted "portico walk" discussing their theories. It has been said that "wherever there is a playhouse the world will go on not amiss," and if this be true Covent Garden throughout its long history has contributed not a little to the general well-being.

I am indebted to Mr. Walter Spiers, F.S.A., for valuable help in the preparation of these articles, and for allowing facilities for the reproduction of drawings in the Soane Museum.—A. S.

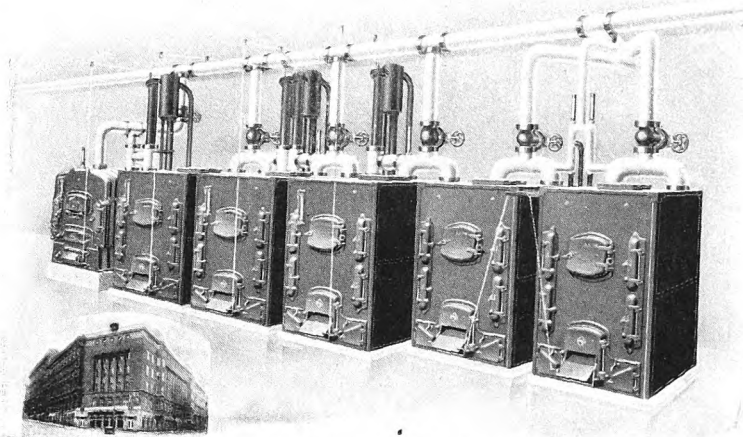
* A full account of its construction, with plans, is given in the Paper read before the R.I.B.A. on 6 February 1860 by E. M. Barry, R.A.

MEMORIES OF ELMES AND ST. GEORGE'S HALL.

A RECENT Order by the Board of Education has recalled some interesting memories of Harvey Lonsdale Elmes. The connexion between the two will be fully apprehended by a perusal of the following facts. In the year 1856 Liverpool's feeling of admiration for Elmes's great work and the sentiment aroused by his early death, and the fact that he had not lived to see the completion of his great hall, led to the raising of a fund of £1,400, the income of which was to be devoted to the assistance of his widow during her life and then of his child, and afterwards to the founding of scholarships for architecture and the fine arts. Mrs. Elmes died many years ago, and not long since the trustees received intimation of the death of Mr. Elmes, jun. It therefore fell to them to consider the duty of administering the scholarships. A difficulty arose owing to the fact that in the interval since 1856 each one of the educational bodies mentioned in the deed has more or less changed its form. The Liverpool Royal Institution closed its school over twenty years ago, the Liverpool Mechanics' Institution has become the Liverpool Institute, and is now in close connexion with the Corporation Education Authority, and the Liverpool Collegiate Institution has been divided into two organizations, one of which, known as the Liverpool College, has been moved to Lodge Lane, and the other, known as the Liverpool Collegiate School, remains in Shaw Street, and is also connected with the Corporation authority. After consultation with the Board of Education, a scheme has been drawn up by which the income of the investment is to be applied to scholarships, tenable at the School of Architecture of the Liverpool University, or some institution of higher education approved by the trustees, and open to pupils, boys and girls, who have attended for not less than six terms at the Liverpool College, Liverpool Institute, Liverpool Collegiate School, or the Liverpool City School of Art. The scholarships are to be awarded under the direction of the Council of the University. Concerning St. George's Hall, a newspaper correspondent expresses surprise that its architect should have been so successful in embodying and expressing the Classical spirit without ever having enjoyed the advantages of travel. Without denying for a moment that it is a very great advantage to see in situ the actual work of the monumental builders, one is nevertheless convinced that such "ocular demonstration" is not absolutely essential to a vivid perception—in the mind's eye—of a building of which pictures and plans are available, and of which the dimensions have been accurately ascertained. It is, indeed, an important part of an architect's training that he shall be able to visualize clearly and instantly in three dimensions a building represented on a plane surface. If he have what is called a good visual memory, he can do more than this—not only can he conjure up a more or less vivid vision of any building which has impressed him, but he can—"as imagination bodies forth the forms of things unknown"—see mentally the building he wishes to design—see it, that is, before he attempts to draw it; and unfortunately the delineation always falls considerably short of the dream-design. In this respect temperaments differ greatly. Just as some authors cannot compose without the aid of a pen, so there are doubtless many architects who require pencil and paper as first-aid or stimulus. Designing in this tentative and piecemeal way—objective designing, one may perhaps call it—is probably more common than that which is a more or less imperfect record of a subjective conception. That Elmes had the inner vision strongly inherent there can be as little doubt as that he fed and strengthened it by study of all the accessible documents.

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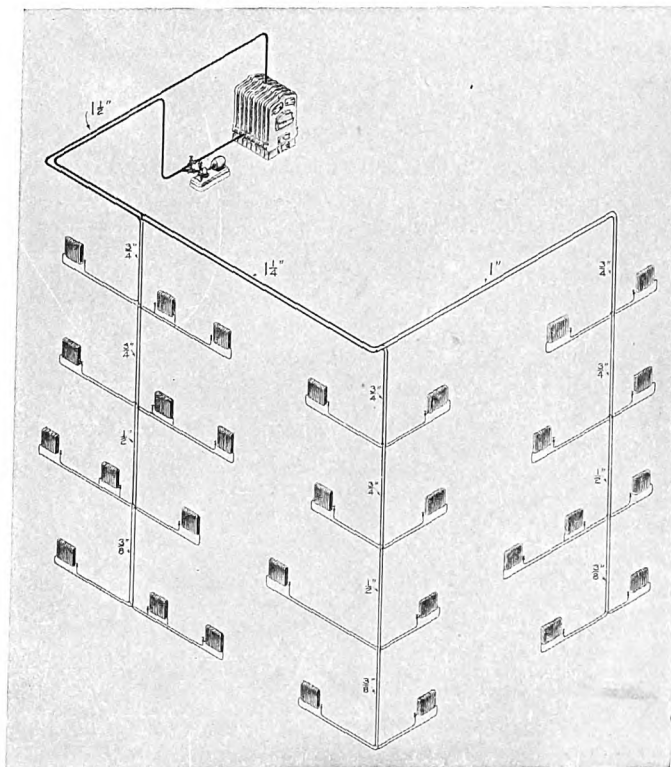
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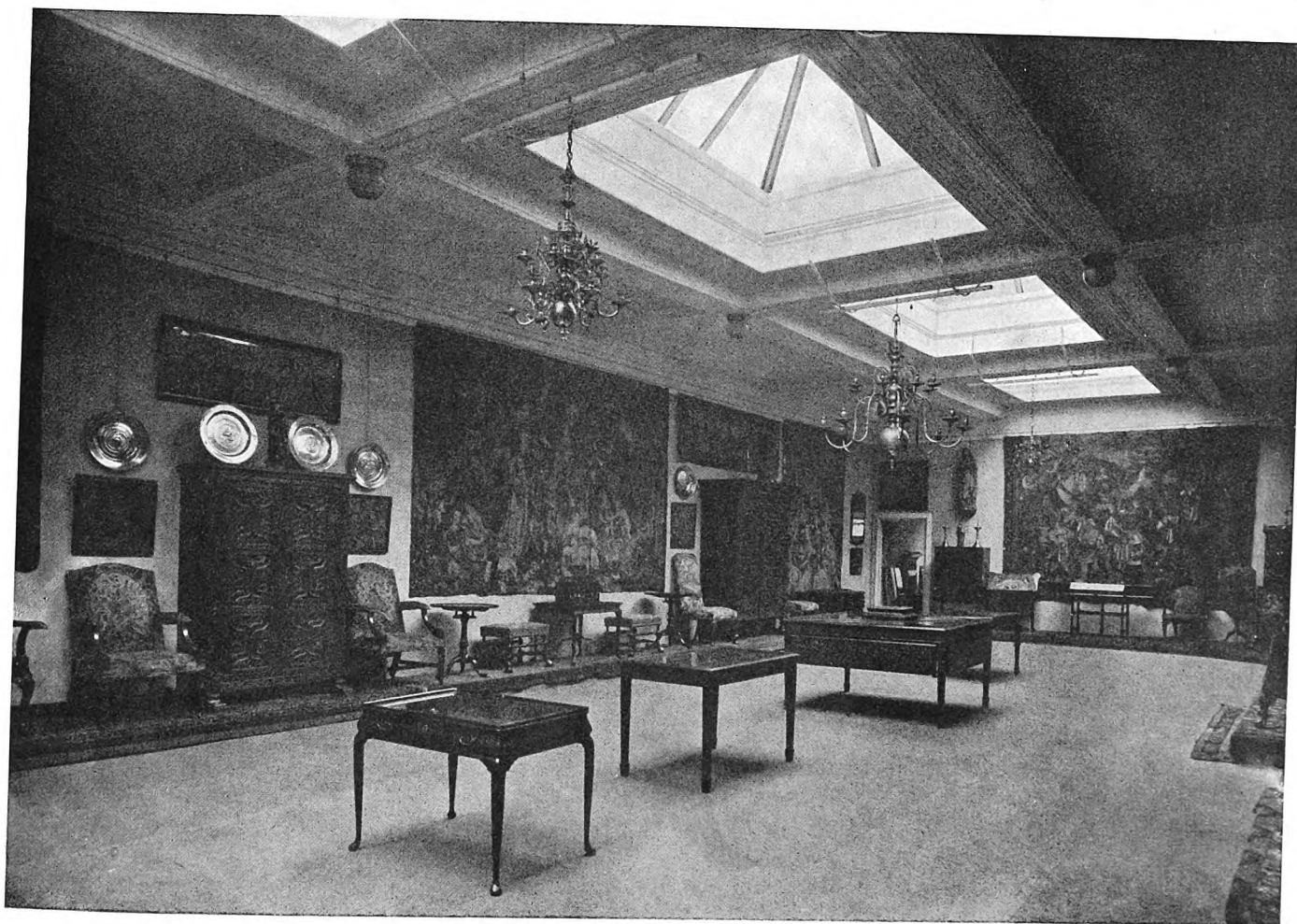
AN EXHIBITION OF ANTIQUE FURNITURE AND TAPESTRY.

AN exhibition of much interest to art lovers has recently been held at the New Gallery, Edinburgh, in aid of the Edenhall Hostel (Kelso) for limbless sailors and soldiers. The exhibits (a loan collection arranged by Sir Robert Lorimer, A.R.S.A., and Mr. John Warrack) represented antique furniture and tapestries and the allied arts, including lace and drawings. In their introductory note to a most attractive catalogue (from which the accompanying illustrations are taken) the compilers enlarge pleasantly and discursively upon the subject of furniture. A few extracts may be given:—

“In selecting the exhibits,” they remark, “we have kept in view certain qualities which are found in the best furniture of whatever style. Fitness of design to the end proposed, workmanlike construction, a reticent discretion in the choice and use of ornament, and that natural sense of proportion which refuses to emphasize the accidental and unimportant—these are tests by which good furniture may always be distinguished from bad. But beyond these general principles there are other kindly and human qualities which furniture must have if it is to endear itself to those who use it, and to become a friendly element in their home life. It must be pleasant to touch and handle, it must be made of materials not only beautiful in themselves but appropriate to its form and use, and it must have that fine adaptation of every part to comfortable service which comes from a long course of intelligent refinement of an established tradition. Antique furniture will have, besides all this, the beauty added by time, and that mellow sweetness of texture that tells of gentle usage and

careful keeping by many generations. It will reflect, too, something of the character and taste of its original owners and users. They in their time demanded beauty in the familiar objects that ministered to their daily needs, yet it was a modest and inherent beauty, not an assertive and overdressed finery that overstepped the limits of the object's importance. Their homes, we may be sure, had the charms of dignity and harmony and repose, and a beauty that did not rest too much on the richness of elaboration of separate objects. And their furniture tells us something to-day of the human taste and judgment which subordinated everything within limits imposed by their sense of its place and use.

“This, of course, is not to say that our forefathers, though their taste in furniture was on the whole less self-conscious than ours, had no interest in collecting fine specimens of style or workmanship or of rich and rare materials. It is more than two hundred years since it became the mode for the young man of rank and fashion to go on the Grand Tour, under charge of a tutor, in order to complete his education by foreign travel. His wanderings in France and Italy awakened his interest in the arts, and he returned something of a connoisseur. If he had a well-filled purse he probably brought with him pictures, statuary, or furniture to represent the taste and technical skill of some of the countries he had visited, and many a great house owes its choicest treasures to such journeys and the tastes they developed. But pieces of furniture brought home in this way, if they were too ornate to fall in with the general character of the house, were naturally placed in exceptional positions where their individual qualities contributed a sharp-



GENERAL VIEW OF EXHIBITION.



GOTHIC TAPESTRY, "LE SEIGNEUR DANS LE PARC."

ness of note and accent to the whole effect, and, so treated, they justified themselves as special points of artistic interest."

With regard to the Gothic Tapestry—"The Seigneur in the Park" (lent by Mr. William Burrell)—the following particulars are given: It belongs to the golden age of Tapestry, and to the family vaguely described as "Burgundian." This description is often applied to tapestries made in Northern France up to the end of the fifteenth or early sixteenth century. The Dukes of Burgundy were great collectors of tapestry and great encouragers of the craft, Philip the Hardy being one of the earliest and greatest patrons of the Arras weavers. He furnished his princely castles with sets of magnificent hangings, and an inventory made as early as 1420 proves that even at that date quantities of tapestries were being wrought, not only with religious, but also with domestic and romantic subjects. To read this inventory, and realize how much has been destroyed, makes the few examples left to us all the more precious.

The sets of tapestries in this inventory are described as "Chambers," and the following are typical of the subjects described: "Chambers of the Court of Loves, where there are several figures of men and women with scrolls having amorous inscriptions"; "History of youth and sport called Hunting the Stag"; "History of Helcanus who lost his Lady"; "Shepherds and Shepherdesses making Fagots"; "Young Men and Women playing Games."

Up to the year 1477 Arras was the great centre for the making of tapestry, but at this date the town was captured by Louis XI of France, and such restrictions were imposed on it that the industry at once declined and the weavers emigrated. Arras, however, was not the only centre. In the fifteenth century tapestry was produced at Valenciennes, Lille, Ypres, and Bruges, but of all the Flemish towns Tournai was the only one comparable in its importance to Arras.

In the middle of the fifteenth century, Philip the good

Duke of Burgundy was a great patron of the tapestry weavers of Tournai, and ordered large quantities of hangings from them, of such varied subjects as "The Passion of our Lord," "The History of Gideon," "Children going to School," "Woodcutters and Common Folk," "The History of Ahasuerus and Esther," and "The Destruction of Troy."

Though the tapestry-weaving was mainly conducted in the centres of the industry, a considerable amount of it seems to have been done by itinerant weavers. When a commission was received for a set of hangings for the decoration of the choir of some great church, or for some princely castle, a contract was formally drawn up. The master tapestry-worker then packed up his looms, which were neither cumbrous nor complicated in construction. He then provided himself with all the materials necessary for carrying out the work, engaged his journeymen and his apprentices, and travelled to the district where his client lived. There they worked under the eyes of the patron until the commission was completed. This done, the weaver returned to his former headquarters, unless he thought that the part of the country to which he had moved would be a better centre for his business.

It is highly probable that "The Seigneur in the Park" belonged to the latter category, that the figures of the Seigneur, his lady, and the children, were in fact portraits—a family group—a precursor of those family pieces that became so popular among the painters of the Low Countries a couple of centuries later. Typical examples are, or were, to be seen in the Gallery at Brussels and the Rijks Museum at Amsterdam, while a fine example by Franz Hals was added a few years ago to the National Gallery, London.

It is interesting to note that in 1476 a tapestry-weaver named John Dolas was carrying on his craft in Edinburgh. He may have been a Fleming who had come over to execute commissions, or the name may correspond to the familiar Scottish name Dallas.



Plate I.

BEAUVAIS CATHEDRAL.
From the lithograph by Joseph Nash.

June 1917.

THE DRAWINGS OF JOSEPH NASH.

IT has been the privilege of the writer on various occasions to meet persons who, now well advanced in years, in youth knew and conversed with the brilliant artists of the last century. There is living in Hertfordshire an elderly gentleman the son of a Kentish doctor, who remembers a visit paid by Joseph Nash to his father's house at Faversham over sixty years ago, when the artist opened his portfolio and sketch-books to the delight of the boy. At dinner the other evening when this gentleman was present the conversation turned on architectural drawing versus photography, and from that to the personalities of artists. Gradually the mists of the past were dispelled, and once again we three enthusiasts were living in the days when photography was in its infancy, when the art of engraving and lithography was at its height, and architects had to rely for their inspiration on the accurate renderings of architectural draughtsmen—that is, those whose engagements prevented their travelling; but it was rare for an architect in those days to lack power of graphic expression. It was a fortunate coincidence that another artist of reputation in architectural draughtsmanship formed one of the party, for it seemed to demonstrate how one life can bridge the gulf between two remote periods which in other respects have been dissociated by time and outlook.

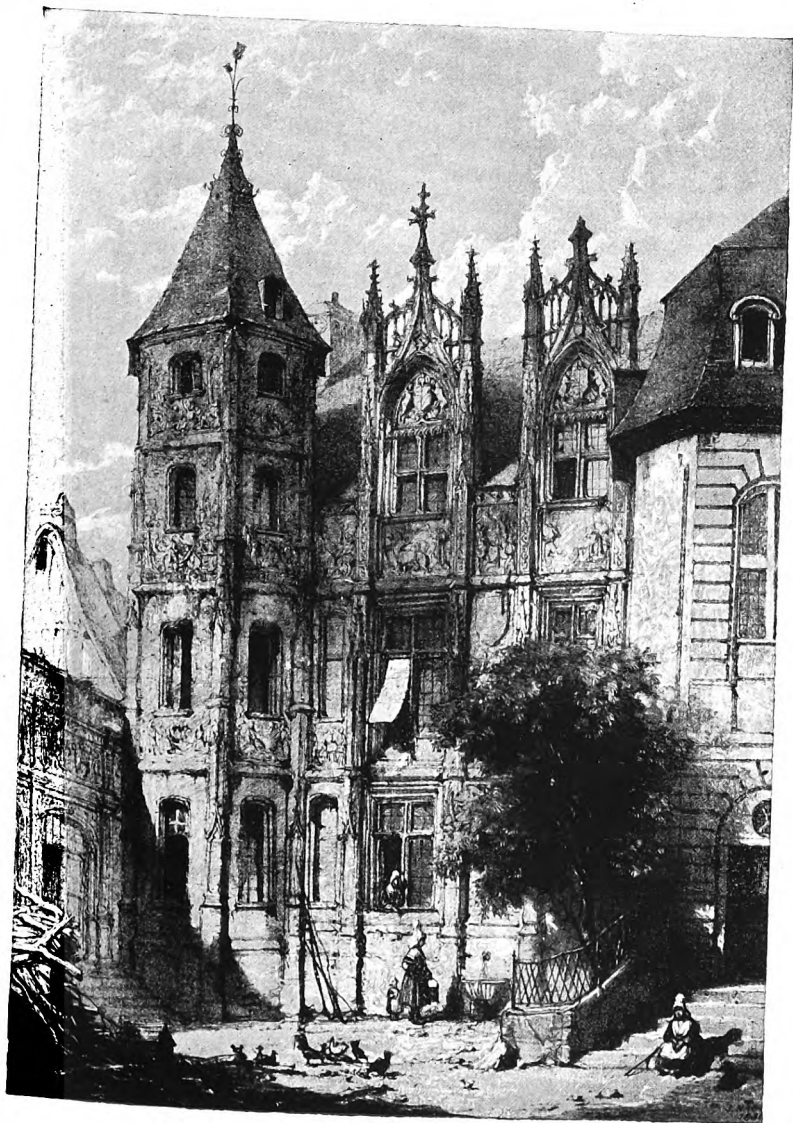
"Joseph Nash, or 'Joe Nash,' as he was affectionately termed by his intimate friends, was a man of middle age when I first met him," said my elderly friend. "He was born in 1808, and after

leaving school entered an architect's office; but he was destined to become a water-colourist, and to influence English domestic architecture to a wonderful extent. During the early years of his artistic career he worked with the elder Pugin and made drawings for 'Paris and its Environs'; he escaped the pedantic enthusiasm of the revivalists of the Romantic school, and directed his activities towards buildings of the Tudor and Elizabethan periods." In 1835 he exhibited in the gallery of the old Water Colour Society, and became a member in the same year. Three years later he produced "Architecture of the Middle Ages, drawn from Nature and on Stone, with a frontispiece composed from a tomb in Croydon Church."

Beyond a short page of introduction no descriptive matter forms part of this work, for Joe Nash thought his drawings explained themselves. "Shall we look at the book together?" I suggested to my friend. "By all means," he replied; and accordingly it was produced, and we read the description given below:—

"The following Series of Plates comprises a Selection from a Folio of Sketches made at different times, with no other object than an ardent desire to present a free and artist-like, as well as faithful, representation of some of the most beautiful and picturesque fragments of the Architecture of the Middle Ages.

"The specimens are mostly ecclesiastical, as it is in the edifices raised for the solemn purposes of devotion that we



HÔTEL BOURGHEROULDE, ROUEN.



ABBAYE ST. AMAND, ROUEN.

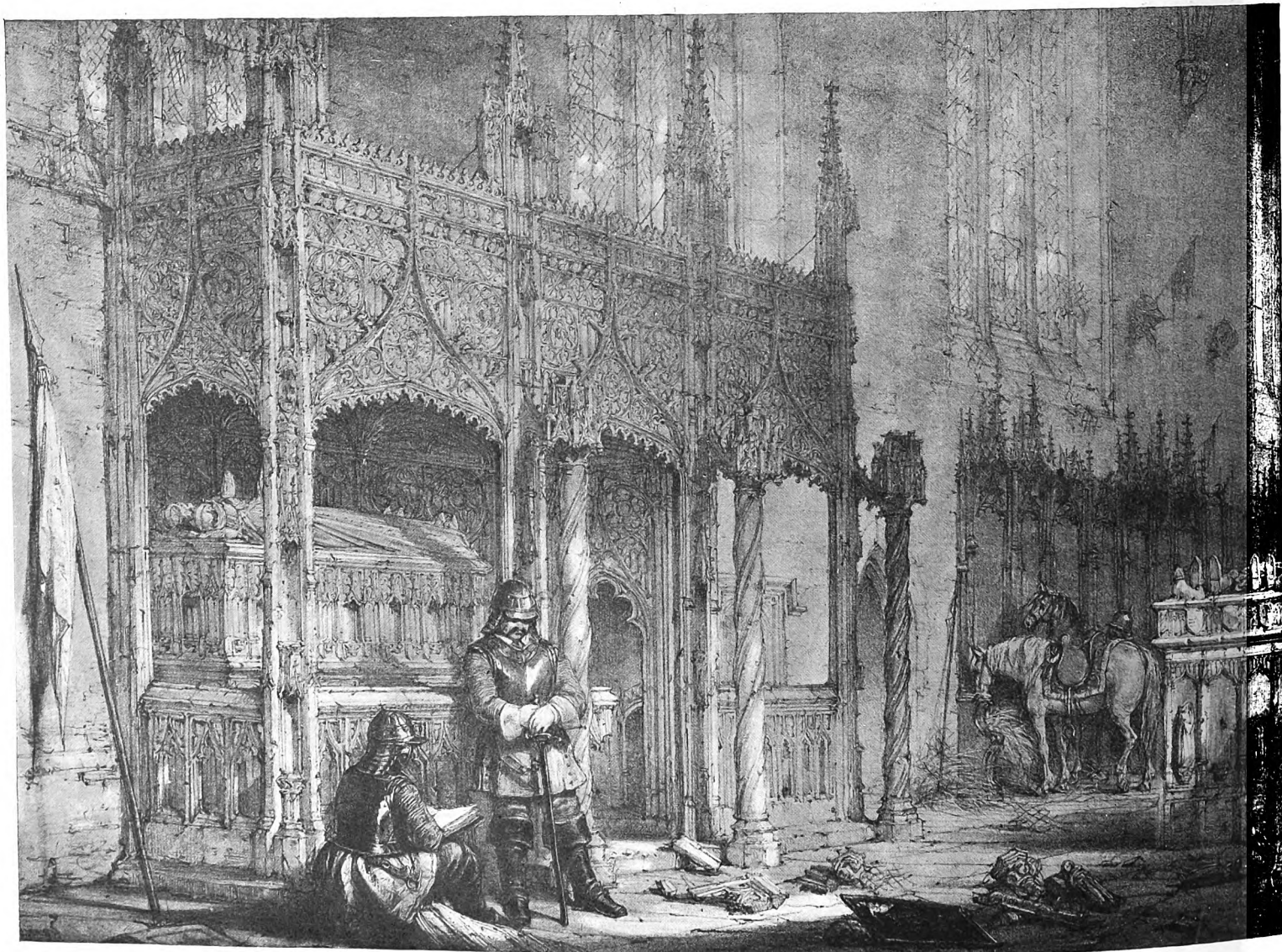
have been accustomed in all ages to look for the most splendid effects of national genius and munificence.

"Whether considered as schools of profound science or storehouses of imaginative wealth from which the architect may gather new ideas and inexhaustible combinations of beauty, or as furnishing the painter with an endless variety of graceful and inspiring arrangements of form, heightened occasionally by a sublimity of effect peculiar to edifices of this period, or as forming one of the great motives of interest and curiosity to the general traveller of taste and intelligence, the claims of these edifices upon our admiration have been fully established by the many admirable works both of men of science and general tourists, and indeed by the universal concurrence of every accomplished mind.

"As this work is entirely of a pictorial nature, no elaborate dissertation on the merits or history of each plate will be expected, and a few very general remarks may suffice. The selection and classification of the subjects have been made without reference to chronological order, or illustration of any particular style, era, or country; the principal consideration has been their general interest and attraction and their capability as forming pictures; nor has attention been paid so much to the admission of subjects of more general pretension and notoriety, as to the introduction of many which in addition to their architectural and picturesque interest—from their not being so generally known—possess the advantage of novelty.

"The subjects embrace all the ages in which the style called Gothic flourished with more or less vigour, viz. the thirteenth, fourteenth, and fifteenth centuries, at the latter end

of which and the beginning of the sixteenth the introduction of Italian taste, amalgamating with the Gothic, produced, for a short period in France, a distinct style called variously 'cinque cento,' 'la renaissance,' or the style of François Premier, under whose reign it may be said to have been begun and ended. This style, in relation to the Gothic of preceding ages, though frequently carrying invention almost to the bounds of the ridiculous, must be allowed to possess a richness of fancy and an independence of the ordinary rules of composition, bearing some analogy to the gorgeous and crowded magnificence of the pictures of Paul Veronese and others of the Venetian school, as contrasted with the chastened vigour of the Bolognan, or the severe simplicity of the Roman. Of this style the screen in St. Jacques (p. 109) is a beautiful example, as also an oriel window in the angle of the Abbaye St. Amand (p. 107). The Hôtel Bourgtherould (p. 107) is a specimen of the style which immediately preceded it under Louis XII, when a slight commencement of the inroads of Italian taste may be discovered in some of the minute ornament. Contemporary with these in England are the Shrine of the Countess de la Warre, Boxgrove Priory, Sussex, the Chantry of Bishop Fox (p. 110), and the somewhat earlier tomb in Arundel Church (see below). The staircase in the Church of Gisors (Plate III) exhibits still later the mass and arrangement, with a total abandonment of the Gothic detail. The rest of the plates are of the thirteenth and fourteenth centuries, in which the enriched style obtained full perfection. The porch at Louviers (Plate II) is a magnificent specimen of this style, which for airy lightness of design combined with profuse luxuriance



TOMB IN ARUNDEL CHURCH, SUSSEX.

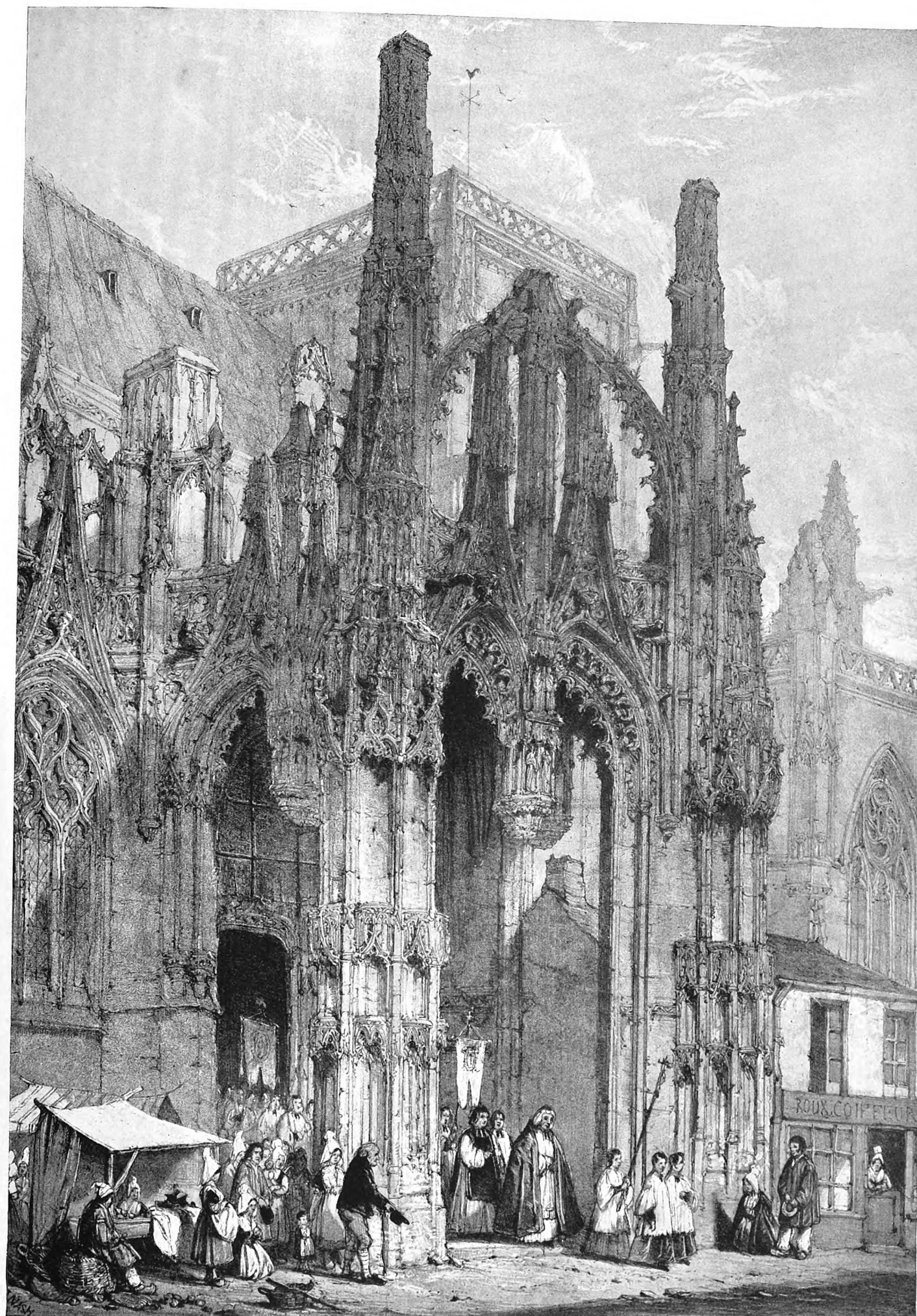


Plate II.

LOUVIERS, NORMANDY: SOUTH PORCH.

From the lithograph by Joseph Nash

June 1917.

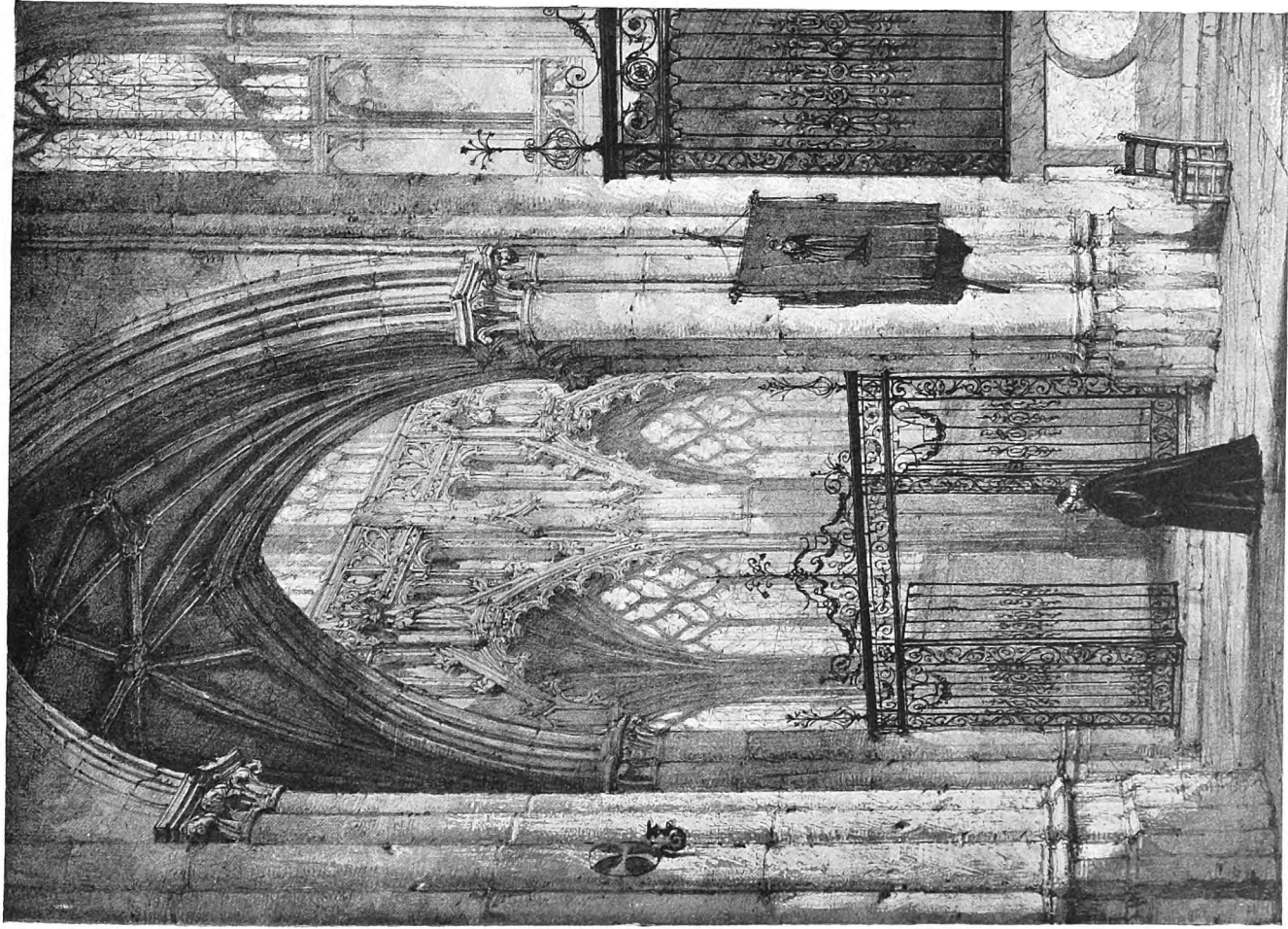
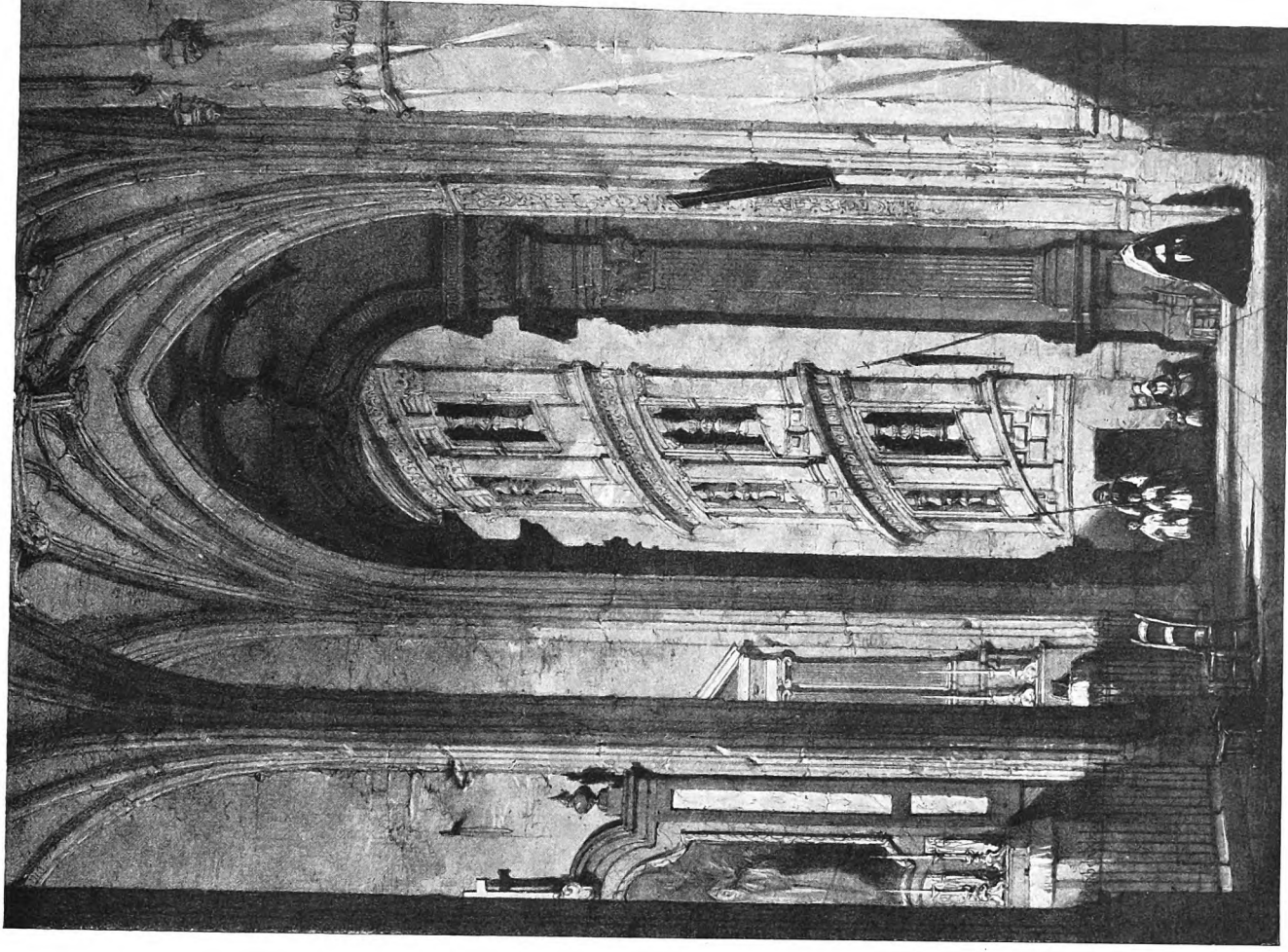


Plate III.

ST. RIQUIER, NEAR ABBEVILLE.

From the lithographs by Joseph Nash.



GISORS: THE STAIRCASE.

June 1917.

of decoration may be safely said to surpass any construction of a similar nature. The present condition of this beautiful structure is such as to preclude the hope of its long retaining its present appearance.

"The Church of Gisors is a superb building of various styles, and a treasure to the admirer of the intricate beauties of Gothic detail.

"The Church of St. Riquier (Plate III) is about two leagues from Abbeville, and is as well worth attention as the cathedral of that city.

style of lithography invented by Mr. Hollmandel, without which, indeed, Mr. Nash would never have had courage to encounter the labour necessary, by the old method, to have produced the desired effect. By the introduction of the stump in place of the point for making large tints the artist has an instrument placed in his hands which, for freedom and rapidity of execution, admitting at the same time both of the greatest delicacy as well as force of tint, nearly equals the pencil in colour—indeed, it may be almost called painting upon stone.



SCREEN IN ST. JACQUES, DIEPPE.

"The beautiful little Church of Serran (not illustrated) stands in a valley five leagues from Gisors, the west front of which is an interesting specimen of the smaller churches of the florid style.

"The remainder of the plates are taken from places with which so constant an intercourse is kept up, and are treated of so fully in many well-known works upon antiquities, as to need no remark.

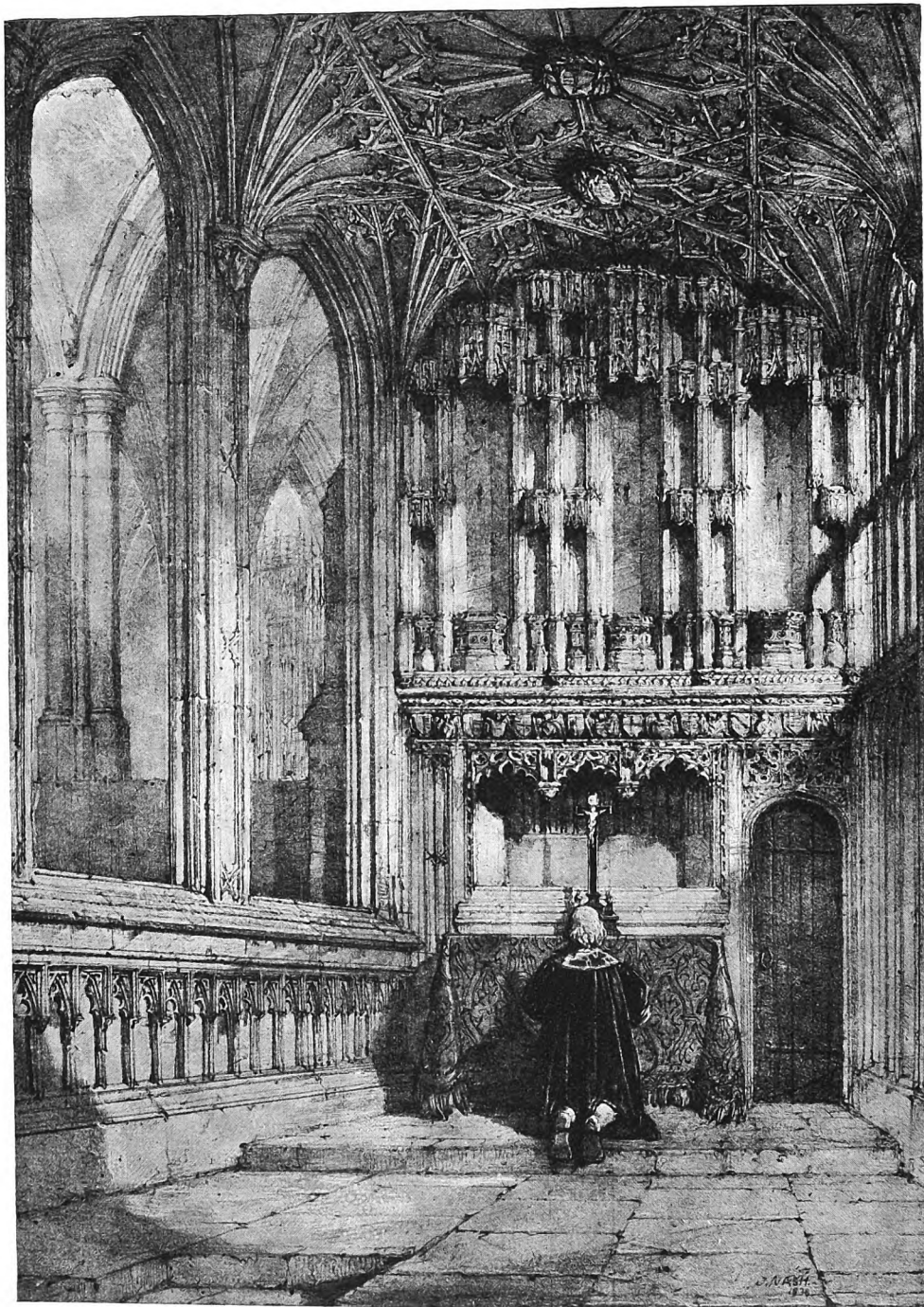
"In producing the effects of the original sketches, Mr. Nash begs leave to express the obligation he is under to the new

"Should this work answer the expectation of the publisher a second series will in due time be proceeded with. The title adopted offers a field of such extent and variety that no scarcity of material equally interesting need be apprehended, and a pursuit so congenial to the feelings of the artist that every exertion will be used to render a continuation acceptable."

After we had finished reading this preface we proceeded to examine the fine plates, which my elderly friend remembered from the original pencil sketches shown to him when, at a later period, he visited Joseph Nash at his house in Golden Square.

"'Architecture of the Middle Ages' was a fine book," remarked my friend, "and it enjoyed well-deserved popularity; but its merits were surpassed when 'The Mansions of England in the Olden Time' appeared in four volumes, extending over the years 1839-49. Nash did not allow his taste for touring on the Continent and sketching old work to obscure his finer perceptions as a painter, for he found time to depict the public events of the Mid-Victorian epoch, such as 'The Queen's Visit to Lincoln's Inn Hall,' exhibited in 1846, and 'Interior Views of the Great Exhibition of 1851.' His other

that a small Claude in my father's possession was a genuine example of that master. Nash," continued my friend, "constructed his buildings on paper with the skill of an architect, thanks to his early training, but his gifts as a draughtsman and his colour sense as a painter enabled him to avoid the crude diagrammatic illustrations which became the vogue in the later 'seventies. Joe Nash drew as an artist-architect for the benefit of other architects and for the education of the public. 'Art and accuracy' was his motto, and it is astonishing how accurate the details of his drawings are. His compositions are



BISHOP FOX'S CHANTRY, WINCHESTER CATHEDRAL.

renderings comprise 'Charles V. visiting Francis I. during his Confinement,' shown at the Water-Colour Society's Exhibition in 1865, and 'The Chapel of Edward the Confessor in Westminster Abbey,' shown at the same place in 1866."

"I suppose Nash had a remarkable knowledge of pictures," I remarked to my friend. "Yes," he replied. "I remember, on the occasion of his first visit to my father at Faversham, how they discussed the merits of Claude and Turner until the early hours of the morning, and I was privileged to hear Nash say

imaginative and forceful, but always convey a sense of reality and directness which alone appeals to the cultured mind and to those to whom the art of drawing is as the mirror held up to nature."

When these lines appear in print it is possible that the elderly gentleman living in Hertfordshire will scan them, and will be pleased to think that his meeting with Joe Nash so long ago has been recorded, and that he has been the indirect means of connecting two remote periods.

A. E. R.

LINCOLN'S INN AND THE FIELDS

In relation to a Scheme of Rebuilding and Development by Robert Adam between the years 1771 and 1772.

By ARTHUR T. BOLTON, F.R.I.B.A.

LINCOLN'S INN and the Fields, as the heart of legal London, has had a long history, enriched with many crusted traditions which have been the constant theme of many writers. Even in architectural history, to go no further back than the days of Inigo Jones, the story has been a chequered one, a succession of great ideas that have failed of full fruition.

The Fields, laid out by Inigo Jones as a grand square, of a size determined, as it is alleged, from the base of the Great Pyramid of Cheops, was unfortunate in its earliest development, inasmuch as it was never lined with the stately mansions of his intention. It is certainly extraordinary that no link was effected with the adjacent Piazza of Covent Garden. There must, one would think, have been some scheme by that great architect for a development of the surroundings of the immense open space of the Fields, one which would have involved some connexion with the adjacent symmetrical area of the Garden. In place of this, however, the neighbourhood was left to grow up as a neglected network of back streets and courts. It is only recently that the cutting of Kingsway has brought the great open space of the Fields into direct touch with the main highways of London traffic, and it is surely almost unique, even in London, that Holborn on the north should have run past with only corkscrew connexions to the Fields.

Dodsley's "Environs of London" (six volumes, 1761) gives an account of the Fields and Inn at a period preceding by some ten years the initiation of the great scheme now illustrated, in which Robert Adam took part. The architect's incomplete drawings are of great interest, and the idea that lay at the back of them has not, I think, hitherto been understood. From an examination of the Records of the Honourable Society of Lincoln's Inn I am now able to make out the interesting story of this great scheme of development, designed on a grand scale, and proposed in the years 1771-2, by Robert Adam, most likely acting in conjunction with James Paine.

Dodsley says that:

"Lincoln's Inn Fields is universally allowed to be the largest and one of the most beautiful squares in London, if not in Europe. It is encompassed on three sides by houses, and on the east by the wall of the terrace of Lincoln's Inn Garden. The north side is called Newmans Row, the west side Arch Row, and the south side Portugal Row, and the east, Lincoln's Inn Wall.

"This square was originally laid out by the masterly hand of Inigo Jones, and it is said that the sides are the exact measure of the Great Pyramid of Egypt.

"It was intended to have been built all in the same style, but there were not sufficient number of persons of taste to accomplish so great a work.

"The house which was the late Duke of Ancaster's is built on this model, but elevated and improved so as to make it more suitable to the quality of the owner. It has that simple grandeur which characterizes all the designs of the celebrated Inigo Jones.

"Some of the houses, however, in this square are grand and noble, but they are far from having that beauty which arises from uniformity."

Of such houses Powis, afterwards Newcastle House, which has fortunately been preserved by the London County Council,

is of course well known. The adjacent stone-faced house (p. 115), which might be by Robert Adam himself, was built by Joseph Bonomi, an Italian who, employed by the Adams in Rome, came over to England at their invitation. It follows exactly Robert's idea for a plain façade of this character, a rusticated ground floor, two plain storeys crowned by a simple but decorative frieze and cornice, and a modest attic. The effect to be obtained depends entirely on the proportions, and on the refinement of the detail employed.

The working out of the rustication on the ground floor, particularly that of the arches, is the chief point in which this interesting example of late eighteenth-century work falls below the standard of Robert Adam's own work.

The cornice and frieze, moreover, verge on undue smallness of scale. The history of these two houses has been worked out in the Records published by the County Council.

Passing to Lincoln's Inn itself, Dodsley, quoting from Stow and Maitland, says:

"Lincoln's Inn, of the four Inns of Court, is on the west side of Chancery Lane, where formerly stood the houses of the Bishop of Chichester and of the Black Friars, built 1222 and 1226.

"Henry Lacey, Earl of Lincoln, built in their place a stately mansion, which, however, reverted to the Bishoprick of Chichester and eventually in 1579 to the Benchers."

Dodsley further tells us that:

"The charge for admission into this house, including fees, amounts to £5, and every student after studying there 7 years is admitted to the Bar. The members are obliged to be a fortnight in Commons every term, on the penalty of paying 18s. in case of absence.

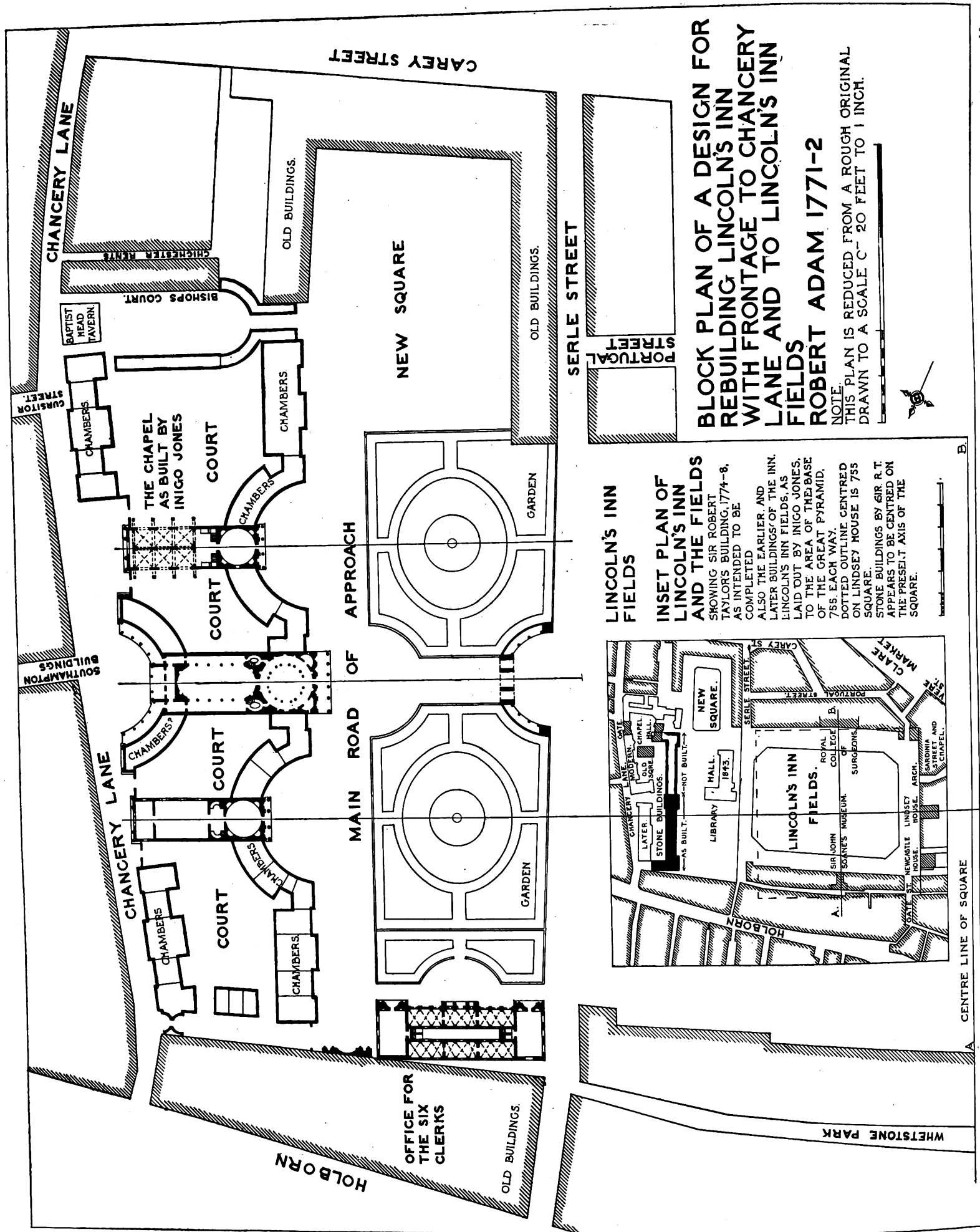
"Lincoln's Inn principally consists of three rows of good buildings all taken up by the Gentlemen of the Society. These form three sides of the square, and here the buildings are all new and uniform, the north side lying open to the gardens, which are greatly improved with gravel walks, grass flats, rows of trees, and a long terrace walk which affords a very fine prospect of Lincoln's Inn Fields.

"In the middle of the Square is a neat fluted Corinthian column in a small bason surrounded with iron bars. This column supports a handsome sundial with four sides, and on the corners of the pedestal are four naked boys spouting water out of Tritons' shells. This is one of the neatest squares in town. The open fourth side has iron rails to the gardens."

The outlines of the former buildings can be seen on Adam's large plan of the entire site, which had a frontage of something like 700 ft. to Chancery Lane. Dodsley points out that this is one of the most considerable Inns of Court possessed by the gentlemen of the law. "There is a good hall and Chapel of the Gothick architecture. The latter was built by Inigo Jones, who, notwithstanding his skill and reputation in architecture, could not persuade them to have it in any other style."

An interesting example of the attitude of 1761 towards the Gothic style can be seen in this, and in the comment which follows:—

"The Chapel built in 1622 or '23 is raised on pillars with a walk beneath.



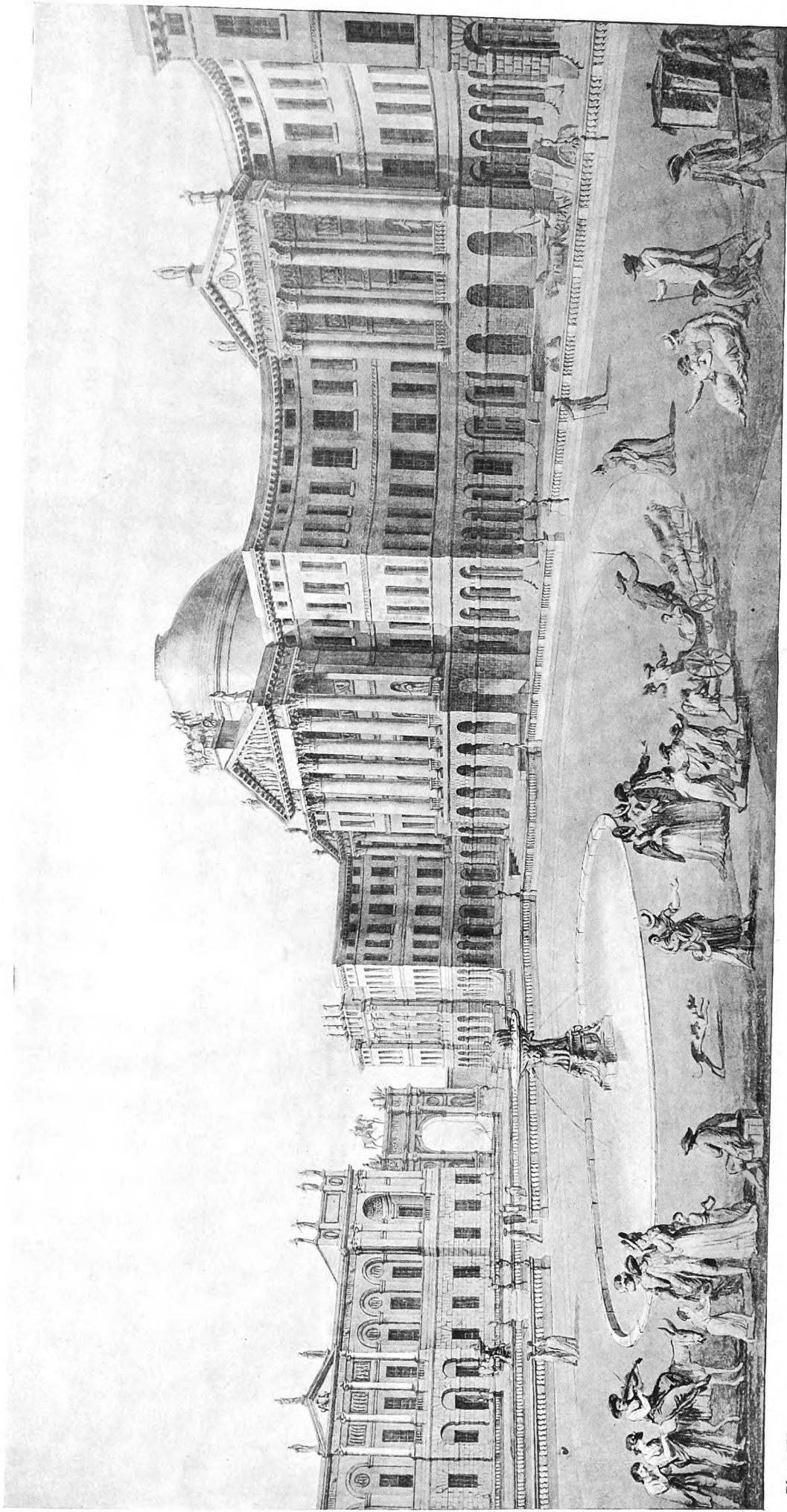
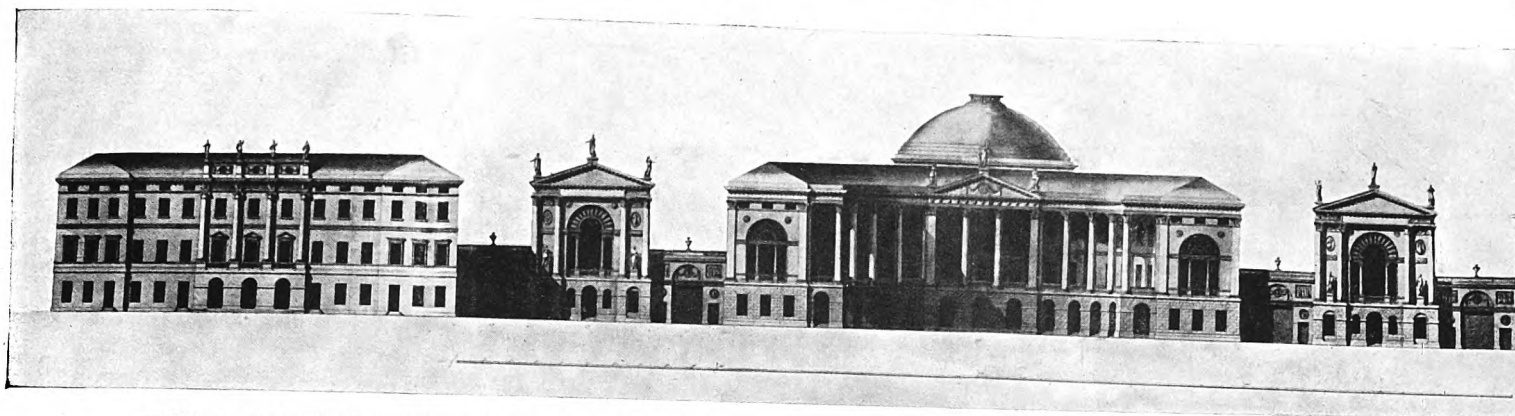


Plate IV.

GENERAL VIEW OF THE REBUILDING OF LINCOLN'S INN ON THE SIDE TOWARDS THE FIELDS: SHOWING THE SIX CLERKS' OFFICES
AND THE FORMAL GARDEN. ROBERT ADAM, ARCHITECT, 1771-2.

From the drawing in the Soane Museum.

June 1917.



THE ELEVATION TOWARDS CHANCERY LANE, SHOWING THE CENTRE BUILDING OF THE NEW
FAÇADE MASKING INIGO JONES'S CHAPEL.

From the drawing in the Soane Museum.

"This work, particularly when illuminated by the lamps, inspires the mind with a kind of melancholy pleasure, that may be better felt than described."

In the interior the stained glass representing apostles, etc., with the arms of members, is described as follows:—

"The colours in these paintings being extremely light and beautiful, it is not at all surprising that these pictures on glass should be much admired, though the designs are in reality but poor, and there is little expression in the faces."

According to Spilsbury's "Lincoln's Inn. Ancient and Modern Buildings," 1873, the Chapel ordered in 1617 was finished and consecrated on the Feast of the Ascension 1623. The estimate was £2,000, and John Clarke was the mason who executed Inigo Jones's design. The interior was altered by James Wyatt in 1794-6.

Dodsley says that the gardens were laid out for public use, and that the greater part of the west side of the square was taken up by the offices of the Stamp Duty.

"In the old buildings fronting the garden beyond the square is the Library, which consists of a good collection of books in several languages and faculties."

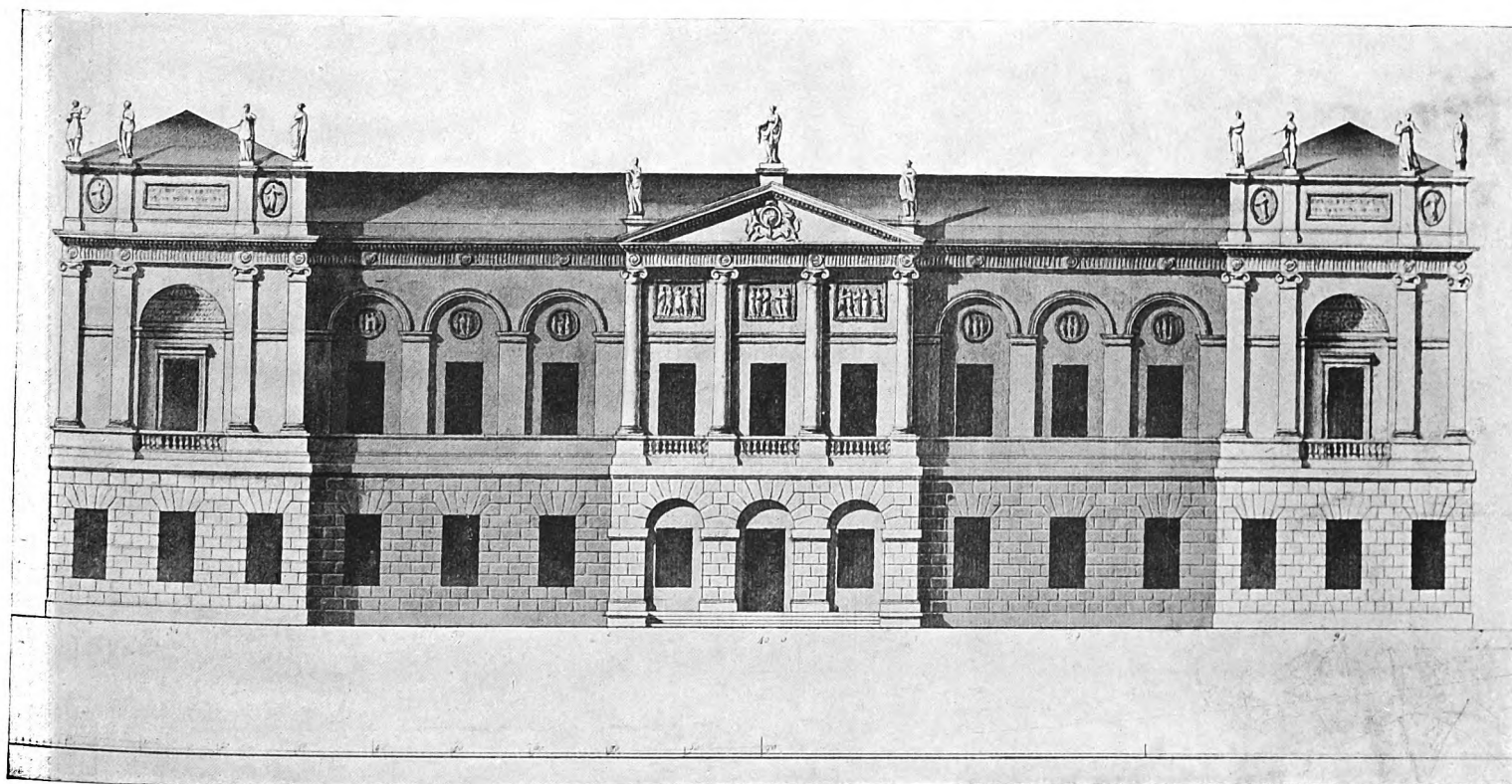
In Adam's proposed scheme for the rebuilding of Lincoln's Inn the Six Clerks' Office forms an important feature. Dodsley explains that the Six Clerks' Office is in Chancery Lane:

"This is an office in Chancery, and these Six Clerks are next in degree to the twelve Masters of that Court. They inroll Commissions, pardons, patents, warrants, etc., that have passed the Seal.

"Under these Six Clerks are 60 other clerks, ten to each of the six, who with their under-clerks dispatch the business of this office: there are also attorneys for plaintiffs and defendants in causes defending in this court."

It will be realized, therefore, that the programme of the competition was necessarily a complicated one. First, the Inigo Jones chapel had to be preserved; then, certain public offices had to be provided for, like the Six Clerks' Office; and, lastly, the remainder of the available space had to be utilized for chambers, which might be taken up by the members of the Inn, almost, I imagine, as freeholds.

It is not clear whether Adam intended to provide a new hall and library, with possibly a common-room; but the general character of his block plan rather suggests that this



ELEVATION OF THE FAÇADE OF THE PROPOSED OFFICES FOR THE SIX CLERKS. ROBERT ADAM, ARCHITECT, 1771-2.

From the drawing in the Soane Museum.

was his intention. As there are now no detail plans in existence, it is from the general lay-out alone that the leading ideas of Adam's proposals can be judged.

From the records of the Honourable Society it would appear that the scheme originated early in 1771. There is an entry of 17 April, when it is "ordered that Mr. Adam, Mr. Paine, Mr. Brettingham, and Mr. Taylor be respectively applied to, to draw proper plans for the rebuilding of the old part of the Lincoln's Inn upon any part of the ground belonging to the Society."

It would appear, however, that some divergence of opinion had already arisen, as in December 1771, six members only in place of nine being present, it is "ordered that the order for an application to four gentlemen, viz. Mr. Adam, Mr. Paine, Mr. Brettingham, and Mr. Taylor, for drawing plans for rebuilding the Old Inn be discharged, and ordered that application be made to Mr. Taylor solely for the same purpose."

Very possibly the great difficulty of adjusting the conditions of so complicated a programme may have made the Society think that one architect, appointed direct, would be more likely to work out the correct solution of the problem, in closer touch with themselves.

On 19 June 1772, however, when five only were present, it is arranged that "Mr. Grist is to call on Mr. Adam, Mr. Paine, and Mr. Brettingham to know if they intend to make plans for the new building of Lincoln's Inn, and if so the plans must be delivered before the next day of term."

At this particular time the Adams were involved in the Adelphi crisis and the troubles of the Scottish banks, so that they may very well have had more urgent matters to attend to.

I do not think that Robert Adam, personally, gave more than a general idea for this scheme, of which we have these interesting competition drawings. It is, in fact, extremely likely that these drawings were made in conjunction with James Paine, as there is no record apparently of a payment to Adam for his set, such as will be found later on to have been made to Paine and to Brettingham.

Unfortunately the drawings sent in by the competitors, although ordered to be bound at the Society's expense, have disappeared, and the book that contained them cannot now be traced.

The drawings here illustrated are very likely only the office copies of those actually sent in by the Adams. They are certainly not the complete set, but are only some of the various sheets which have happened to be preserved by inclusion in the volumes of the Adam drawings now in the Soane Museum.

It was in 1774, on the 28th of July, that a decision was arrived at, six members as before being present: "Resolved that the Benchers of the Society do approve of the general plan of the ground plot of the buildings in Lincoln's Inn, proposed to be erected, which has been prepared by Mr. Taylor, and signed by him this day and marked with the letter 'A.'"

This is the origin of the erection of Stone Buildings by Sir Robert Taylor, between the years 1774 and 1778, as a fragment only of a complete scheme.

The rejected competitors were disposed of on the 10th of July 1776, when thirteen members were present. "Ordered that the Steward do pay James Paine, Esq., the sum of £200 in full for plans executed and delivered by him, for rebuilding



STONE BUILDINGS, LINCOLN'S INN. SIR ROBERT TAYLOR, ARCHITECT, 1774-8.

Lincoln's Inn old buildings. The Steward is ordered to pay £80 to Mr. Brettingham for the like."

The absence of any mention of Adam, the other invited competitor, and the fact, in addition, that the payment to Paine is more than double that allotted to Brettingham, make it possible that Adam and Paine had combined, as it would appear more probable that all the competitors invited were to be equally remunerated, excepting, of course, the winner.

Mathew Brettingham, who is a somewhat elusive personality, is referred to as deceased when the new edition of his work on "Holkham House" (1761) was published in 1773; consequently his reputed son, Robert Furse Brettingham, born about 1750, must be assumed to be the recipient of the premium. Mathew, who is described as "the Earl of Leicester's architect," came from Norwich, and Holkham (1729-64) is considered to be really the work of William Kent (1684-1748). Horace Walpole, who knew him well from his being employed at Houghton, is quite indignant on the subject of the later claims made on behalf of Brettingham. It would appear that the latter was in Italy (1748-50) buying statues for the Earl and associating with Stuart, Hamilton, and Revett, at Rome. At a later date Robert Furse went to Italy, returning in 1781, and his name appears in connexion with that of Robert Adam at Cumberland House, and also in relation to the Adam designs for Cambridge. Apparently the younger Brettingham obtained some post at the Board of Works, from which he retired in 1805.

Stone Buildings, the outcome of this important competition, must surely be regarded as a very dull ending to so much effort. One good feature, however, of the partial failure of Taylor's scheme has been that of leaving to us some delightful old brick buildings dating from the preceding century.

The key plan now illustrated (p. 112) shows the fine opportunity that the area to be laid out, bounded as it was by Chancery Lane and the Fields, afforded, and Adam's block plan will be found to be one of very considerable interest.

The architect will note certain obvious weaknesses; but had the whole been worked out by Robert, in the style of the Register House of Scotland at Edinburgh, the rebuilding of Lincoln's Inn would have been a notable addition to London architecture.

The actual erection of the Society of Arts in the Adelphi, 1772-4, serves as an illustration of the intended character of one part of his design, as will be seen in the elevation of the façade with which Adam proposed to mask the eastern end of the older chapel.

It is evident that Adam's scheme was largely conditioned by respect for Inigo Jones's chapel, which is shown to be retained and is taken as a secondary axis of the plan. To half conceal the chapel externally, with new façades of his own, was, on Robert Adam's part, to follow the earlier master in his own treatment of old St. Paul's.

In the general design of the whole of the extensive elevations the idea of "Movement," as conceived by Robert Adam and explained in his Prefaces, is clearly conveyed. The two perspective views which exist are only rough ideas, which may be held to border on the theatrical in their representation; and this, with the hasty character of the only elevational drawings that remain, fails to do justice to the great merit of the general conception of his scheme. As a whole it was in fact a great if tentative idea. These immense frontages would certainly have been greatly developed and improved by Robert Adam had there been any possibility of their conversion into actual buildings.

For Robert Adam the years 1770-5 were crowded with the culminating stress of a career that had been an astonishing success from the first days of his return from Italy in January 1758. The American War, it is true, was hanging like a dark cloud on the horizon in advance of the still greater storm that was to burst in the year after his death (1792), with the ultimate result of effacing for some two generations the traditions of the Adam school.

The non-success of this Lincoln's Inn scheme probably troubled Robert Adam very little. As a scheme and a great idea it still has an unquestionable value for us in the light that it throws upon his treatment of an intricate problem on a large scale. The design can be interpreted in the light of his actual work, and be read as an indication of the mind of a great architect.



NO. 65 LINCOLN'S INN FIELDS. ROBERT ADAM, ARCHITECT (?).

THE NEW PREMISES OF MESSRS. HEAL & SON, LTD.

TURNING out of Oxford Street into Tottenham Court Road, and walking along the right-hand side, the pedestrian may espy in the far distance Messrs. Heal & Son's sign of the "Four-Poster." It is long since the device of the hanging sign was used with such good effect. The brightness of the two signs, as seen from either direction of approach, is in great and welcome contrast to the others that may be found along the road. This, surely, is the most obvious and useful method of drawing the attention of the public to the situation of such an emporium of household goods. Mr. Percy J. Smith and his collaborator, Mr. Horace Talbot, are the authors of these attractive pieces of colour in blue, green, and white, heightened by the glint of gold. They are heraldic in conception, and so are architecturally *en rapport* with the façade. The manner in which these signs are treated suggests in brief the character of the wares to be found within. They epitomize things not exactly antique and yet not quite modern.

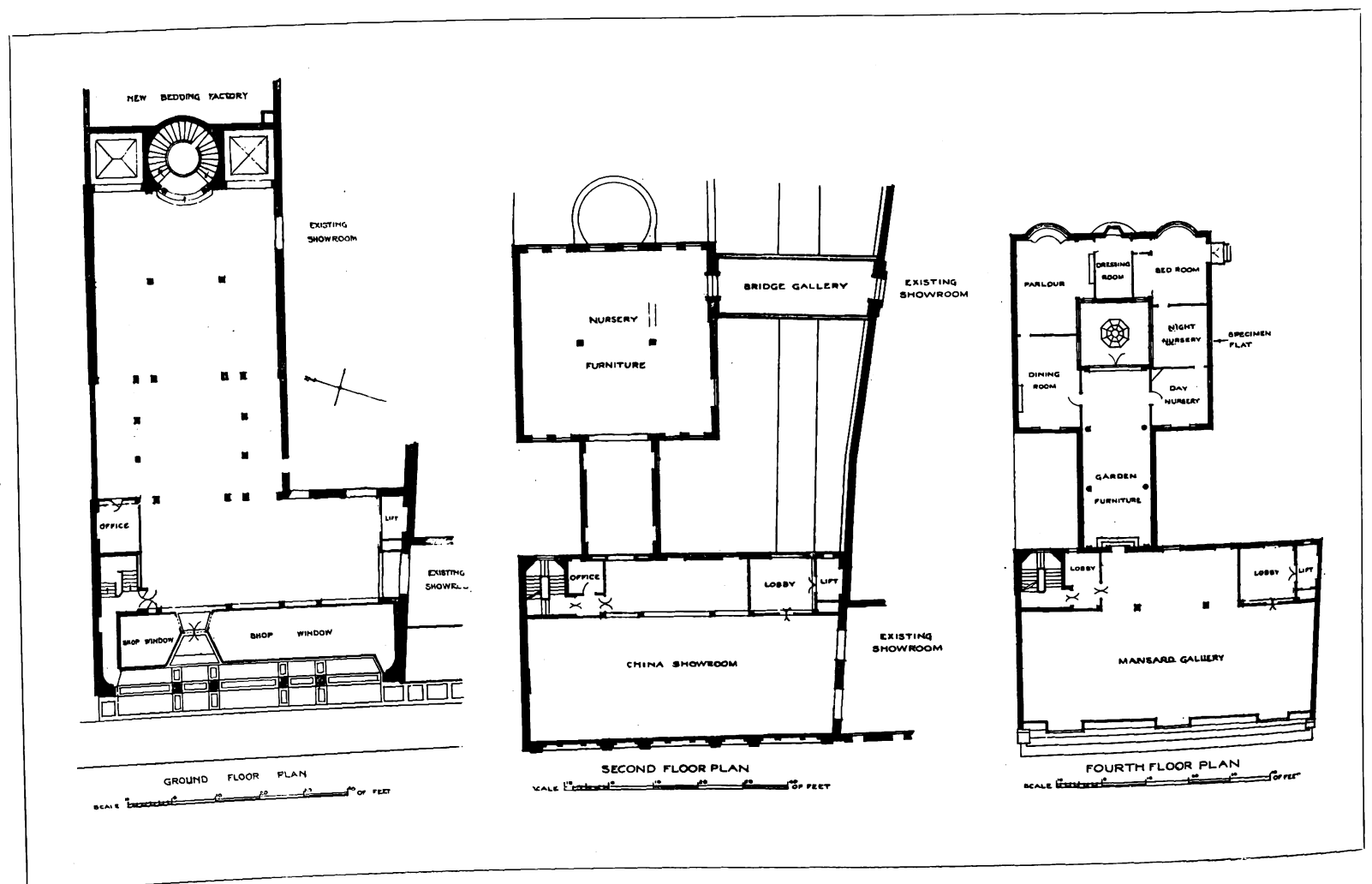
The four-poster is a piece of furniture that was almost universally used in this country up to the latter half of the last century. Modern hygiene has struck it a deadly blow. In my own house I happen to have and to use one of the old ones, loathed by doctors and nurses alike, not so much on account of the curtains and valances, as because of its being so low and wide. What is really wanted now is a well-designed iron bedstead, not more than 3 to 3½ ft. wide, and not too low. Messrs. Heal & Son may have such a piece of furniture stored away in their vast premises, but I failed to notice it.

Although this soliloquy on the four-poster may seem to be a digression from the theme of this article, it is really not so, as it gives not only the key to the entire scheme upon which this

thriving business depends, but also the *motif* for the architectural expression.

On approaching the building more closely, one is struck by the emphatic vertical lines of the façade, and the solidity of the structure from the pavement upwards. There is no glass immediately in a line with the eye to distract attention. The shop-front proper has been set back about six feet within the line of sight, and allows would-be purchasers to carry out their investigations whatever the weather may be. The comfort of shelter from the rain is supplemented by skilfully arranged sunblinds, which afford shade from the afternoon sun. These sunblinds are of the spring variety, and have shaped metal arms with adjustable counterbalances, which make their drawing an act of pleasure, entailing no needless effort. There is no reason to fear that they will fall upon the unlucky pedestrian below. Under the feet are a double row of pavement lights, all set out within a definite marble border. One realizes at once that a very light basement is secured as the result of setting back the front, and without materially diminishing the lighting of the shop or the showroom beyond. The whole pavement design appears to have been kept as low in colour as possible, so as to distract little or no attention from the contents of the shop. All this seems to have been most successfully accomplished.

Looking at the building from the opposite side of the road, one may see that a great attempt has been made to solve the shop-front problem—one of the most difficult that an architect has to contend with at the present time. Here the problem has been fairly looked in the face. The necessities of modern commerce have not been brushed aside, nor has an architectural scheme entirely out of relation to the requirements been



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Plate V. June 1917.

Photo: Bedford Lemere.

NEW PREMISES OF MESSRS. HEAL & SON, LTD., TOTTENHAM COURT ROAD, LONDON.

Smith and Brewer, F.F.R.I.B.A., Architects.

superimposed. In so far, this design is a step in advance of the new architecture of the Regent Street Quadrant.

Standing immediately opposite the front, one becomes more critical of, and in some respects less satisfied with, the design than when approaching it in sharp perspective. There are two substantial-looking moulded Hopton Wood stone side piers and two pairs of moulded Hopton Wood stone columns, supporting a very deep entablature of the same material, outlined with a bronze frame, which may be called the architrave; and, as already mentioned, the actual shop-front has been set back behind the frontage line. Gradually a sense of unreality dawns upon one. There is a thinness about all the apparent massiveness supporting the superstructure. The columns seem to be of too fine a mould to take the weight, which is emphasized by the elaborate jointing, the bronze capitals and bases, and the bronze studs.

Doubts are raised by the long spans of the stone entabla-

ture between the piers and columns, which suggest that the impossible has been accomplished. The bronze head of the architrave does not increase one's confidence, as it is the front edge of the ingeniously devised sunblinds, and of course falls away when the blinds are drawn, indicating that the great stone lintels are not solid. A number of bronze studs regularly disposed over the whole of the frieze appear to assist in supporting the stonework. It seems to have been the architects' desire, by the fact of the introduction of these bronze studs at the joints, that all the stonework should be regarded merely as a veneer, in no way solid, but used to screen the steel and brick bones of the structure. I think this use of veneer is a very debatable one architecturally, and in so far as the limits of the material have been apparently contravened, the result is not completely satisfying. The nearer veneer approaches the look of solidity on first acquaintance, the less satisfactory it becomes when it is eventually found that there is a frame behind doing the work which the veneer pretends to accomplish. Look at any building of the traditional type, say the portico of St Martin's-in-the-Fields Church, and it will be seen that nothing is built that contravenes the laws of nature, and the result conveyed is strength of purpose and an immense sense of repose and contentment.

Another point that drew my attention was the slightly vacant effect of the openings between the piers and the columns, reminding one somewhat of an incomplete and unoccupied shop. This is due, I believe, to the shop-front proper being of necessity of such light proportions as to be obliterated by the façade, and to the fact that the wares on sale at the time I made this observation were not sufficiently forceful in form or colour to hold my attention. This effect can easily be remedied. Speaking architecturally, it seems to me that the little notes of colour dotted about the front should be accompanied by a blaze of colour in the shop itself. This might have to be modified in some way, so as not to be too overpowering for those at the window. The upper order, for so it must be styled, is built of Portland stone, and consists of a series of pilasters with bases and capitals, and an entablature crowning the whole, consisting of an architrave, a frieze, and an attenuated cornice. The fenestration between the pilasters is particularly effective from the external and internal point of view; and the whole, as far as may be seen from below, consists of large cast-iron frames and casements painted, unfortunately I think, to look like stone, and so puzzle one at first sight.

I am inclined to accede to the dictum that the well-accepted proportions of the Classic orders, when used, should be adhered to, although the detail may be varied. In this instance the Classic proportions have not been maintained, and the result is less satisfactory than it might have been. The bases and capitals are too small to convey the idea of grace and strength, and the omission of the cornice proper is not counterbalanced by the Egyptian-like palm-leaf ornamented cove, as the highest member of the structure, forming the parapet. I think the architects, Messrs. Smith and Brewer, have acknowledged the lack of shadow at this point, and have very cleverly set back the upper tier of windows so as to create a strong shadow under the entablature. This compensates in a degree for the loss of the cornice shadow.

The heraldic-like devices at the level of the second floor were modelled by Mr. Joseph Armitage; they are moulded in cast iron, and were painted by the sign-painters. These little pieces of colour help to light up the front, which is otherwise very sober in tone. They consist of various signs and monograms. The trademark of the firm occupies the



Photo: Bedford Lemere.

DETAIL UNDER COLONNADE.

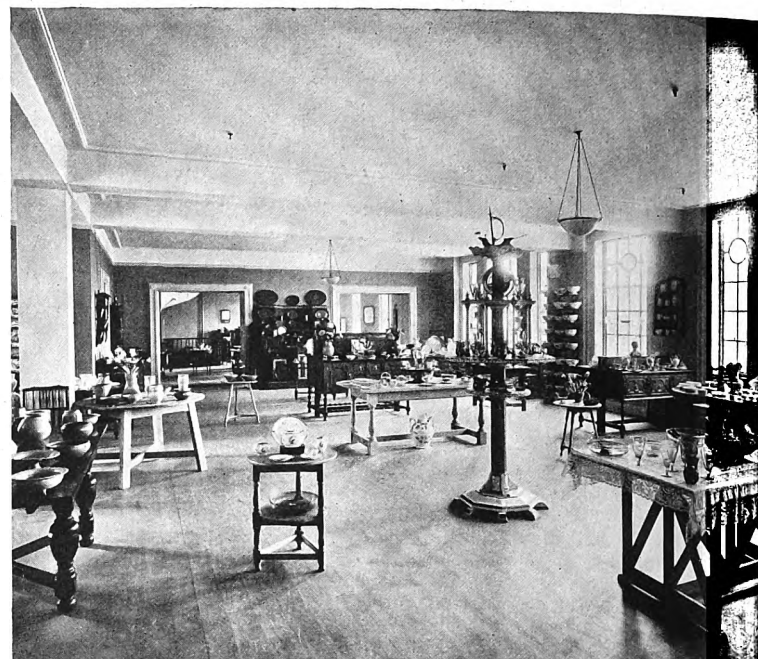


VIEW IN GROUND-FLOOR SHOWROOM.

centre, with the legend, "At the Sign of the Four-poster." On either side are shown the symbols of the Upholsterers, Cabinet-makers, Carpet-makers, and Bedding-makers. I must mention that I mistook these symbols to be executed in stone; and I wish they had been so, for it is to be feared that the painting will have to be frequently renewed to preserve the ironwork, whereas if they had been in stone that process would not have been needed so often. These little panels are reminiscent of the fragments of heraldic colour remaining on the walls of the Hôtel de Ville at Bruges before the War swept over the country. The Italian roofing tiles add a rich warm red tone to the general ensemble.

One of the most interesting and successful features of this building is the fine Roman character of the lettering used to indicate the name of the firm and its business. Whether cut in stone and gilded, painted on the signs and symbols, or inlaid with bronze in the marble pavement, or overlaid on the lower frieze, or painted on the sunblinds, the character of the lettering is of the same monumental type. There was great pleasure in discovering that this is not merely an external show, but permeates the whole establishment. It points to the fact that at last the initial efforts of William Morris are bearing fruit. All this work is also due to Mr. Percy J. Smith's labour and influence.

Before going into the premises, and before realizing the plan, the idea occurs that the entrance would have been more architecturally satisfactory if it had been in the centre of the façade; but this idea is at once dispelled on entering the shop. After passing the doors there is a refreshingly cool showroom. Glancing down this long room the eye is caught by the distant circular staircase, which gives the *raison d'être* for the position for the entrance. On the right is an extension of the showroom connecting up the irregular parts of the old buildings and terminated by the original staircase. The architectural ensemble is again of the Classic type, but modified by the free expression of the architects' own individualities. This room is most inviting; the proportions are good, and the lighting, by means of ceiling lights, is very judiciously managed. The visitors, however many there may be, will never have the feeling of being crowded here. There is a spaciousness, largely accounted for by the wisdom with which the display is arranged. Nothing seems to bawl at one; if



Photos: Bedford Lemere.

THE CHINA SHOWROOM (SECOND FLOOR).

anything, there is a certain shyness about the tables and chairs and accompanying stuffs which stimulates inquiry.

As one is led along towards the circular staircase, waiting recesses are passed on the right and left with attendant salesmen's offices. This is an excellent piece of planning, and it entices the purchasers to sit down and consider at their leisure what they really require to complete the appointment of their own house. Needless to say, these waiting-rooms are furnished to attract the custom of people of varied tastes.

The staircase, now in full view, has many details in its design and construction that are well worth considering. First of all, the treads and risers are all of concrete, so as to be fire-resisting. The concrete could not be left to walk upon, nor was it desirable to case it in with hard wood; accordingly the novel method was introduced of moulding the soffit of the steps in the concrete and using oak on the treads and risers, framed and pegged-up, after the manner of a carpet. This gives a material suitable to walk upon, and yet does not hide the structure. The going of this staircase is so good that, although there are many more steps than the orthodox number of twelve before a landing is reached, yet the lack of the usual rest by the way is not noticed. The beauty of this staircase depends, as does that of the geometrical staircase at St. Paul's Cathedral, on the uninterrupted ascent of the steps from floor to floor. No horizontal line breaks the spiral, which of course must occur if landings are placed at the usual intervals. The balustrade and handrail are of wood, decorated in gay colours and made exceptionally interesting by the introduction of carved and painted wreaths at the two floor levels, the work of Mr. Joseph Armitage.

The windows, glazed dome, and moulded plaster decoration are all well arranged. I hope, however, that it will be possible after the War to obtain some fire-resisting glass with a square mesh embedded in it, instead of the common wire-netting now in vogue. This glazing is a blemish to any building.

Hanging from the dome is an electrolier, designed by Messrs. Heal and Son, which fulfils the purpose of intensifying the circular effect of the staircase from the distant entrance. The three alabaster globes, set in gaily painted wooden frames and linked up with iron chains, form a very suggestive and appropriate design for electric-light fittings now that metal is so difficult to obtain.

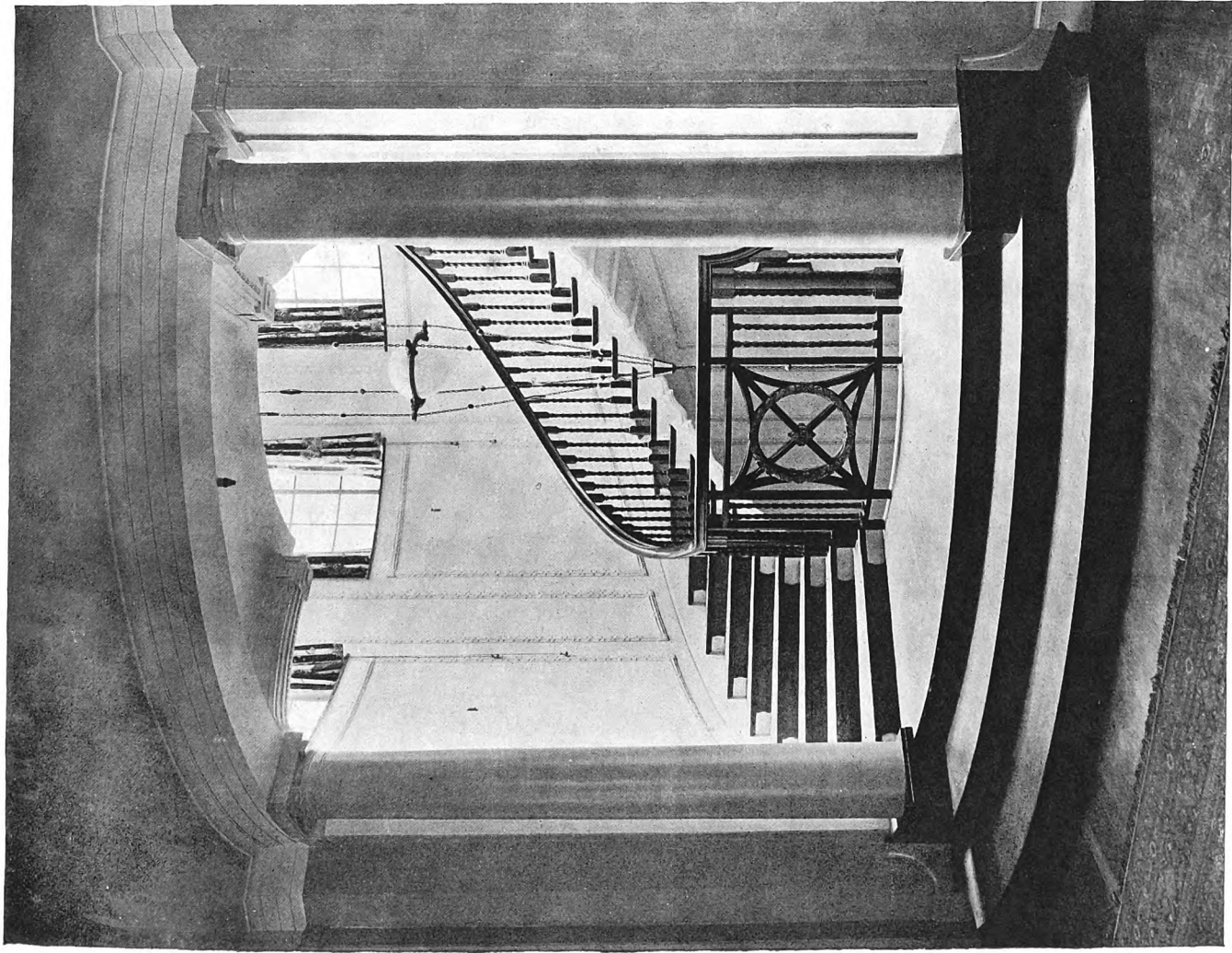
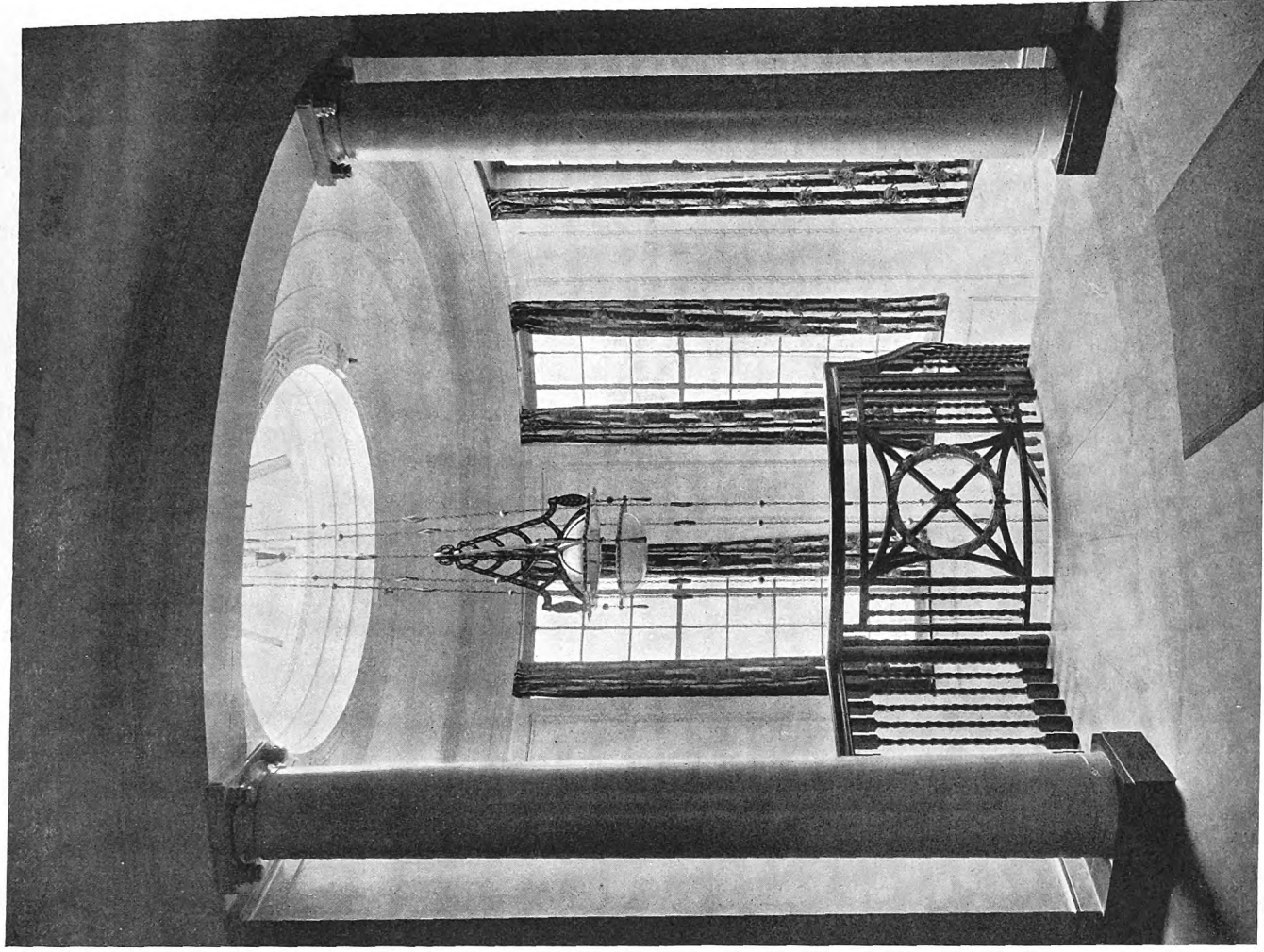


Plate VI. June 1917.



NEW PREMISES OF MESSRS. HEAL & SON, LTD., LONDON: THE SPIRAL STAIRCASE.
Smith and Brewer, F.F.R.I.B.A., Architects.

Photos: Bedford Lemere.

Proceeding from the top of the staircase, the visitor passes through the first-floor showrooms, all of the same ample dimensions, but somewhat less ornate in character, until the sofa, easy chair, and curtain department is reached—a position chosen for the splendid light obtained from the long range of windows that look on to the Tottenham Court Road.

By the passenger lift, the visitor is now taken to the second floor, with its display of cottage furniture and crockery, and thence onwards to the third floor, where antiques and nursery furniture are set out to the best advantage. Above this floor, and forming part of the roof, is a very good picture gallery, well lighted by the dormers behind the parapet overlooking Tottenham Court Road.

Leading out of this gallery is a picturesque winter garden, with oak-framed roof and lattice columns. The doorway to it is the original one that was removed from the farmhouse which stood on the site in the eighteenth century. Beyond the garden is a small open court paved with red tiles, and completed with a cast-lead Cupid mounted on a fountain in the centre. The cottage-like effect produced by peeping into this court gives the cue to the specimen cottage arranged and furnished around it. This, of course, forms a most important feature of the firm's exhibit, as many of the goods exposed for sale are appropriate to a country house.

The itinerary which I have briefly described constitutes the part of this vast storehouse that is open to the public. I was privileged to be conducted through the working parts of the establishment also, and was particularly struck with the way in

which the new and the old premises have been dovetailed together to make a convenient factory for the production of a large portion of the articles on sale in the shop and showrooms. All the processes connected with the cabinet-making, bed and bedstead making and painting, have their own separate quarters, where the operations are carried out in the greatest cleanliness and comfort to the craftsmen and other workers.

The amount of thought given to all the little details connected with the various crafts has been enormous. Dust extractors, heating and ventilating plants, fire-escapes and fire-combating appliances (including a complete "Sprinkler" installation), moth eradicators and feather-baking and enamelling stoves, form no small part of the requirements to be dealt with in building such works as these. The fireproof floors are finished in various colours to indicate the load which they are calculated to carry. In every respect have labour-saving appliances been introduced, even to the building in of iron cantilevers below the parapets to enable painters' cradles to be swung out to facilitate the repainting of the fabric.

The arrangement of unloading raw material, and the new loading quay with one side for country and the other for town delivery, are most useful additions to the works. The dispatch department is concentrated near the quay, and the packing-room and store of packing materials is in close proximity. Taking into consideration the fact that existing buildings had to be incorporated in the general scheme, these premises convey the impression of being most adequate for their purpose.



THE MANSARD GALLERY.

Photo: Bedford Lemere.

Glancing back on leaving the building to take a final view from the opposite side of the road, it was apparent that the farther one receded the stronger the design became in character. The scale is somewhat marred, however, by the irregular hexagonal panel introduced into the party wall above the adjoining roofs. The omission of this panel would be an improvement.

W. H. COWLISHAW.

The general contractor for the building was Mr. F. G. Minter, of Ferry Works, Putney, who also executed all the joinery and the plumbing and sanitary work. The "Sprinkler" installation was carried out by Messrs. Mather and

THE CUNARD BUILDING, LIVERPOOL.

WITH regard to the new Cunard Building, Liverpool, illustrated in our last issue, we are asked by Messrs. Willink and Thicknesse to emphasize the fact that the building was designed in conjunction with Messrs. Mewès and Davis, whose names should also have appeared under the illustrations.

Mr. Edward O. Griffith requests us to state that he was responsible for the carving of all the exterior stonework that was shown in our illustrations. He also made clay models (full size) of all the portions carved, with the exception of the



Photo: Bedford Lemere.

THE WINTER GARDEN.

Platt, Ltd., of Manchester. Iron windows were supplied by Messrs. The Crittall Manufacturing Co., Ltd., of Braintree, and by Messrs. Mellowes & Co., Ltd., of Sheffield. Pavement lights and collapsible gates were supplied by Messrs. Haywards, Ltd., of London. The marble work was executed by Messrs. Fenning & Co., of London. The consulting engineers were Messrs. Reade, Jackson, and Parry.

Other sub-contractors were: Messrs. Bradford & Co., Messrs. F. Crittall and Co., Ltd., Messrs. "Dreadnought" Fireproof Doors, Ltd., Messrs. Val de Travers Asphalt Paving Co., Ltd., Mr. F. Geere Howard, Messrs. Medway's Safety Lift Co., Messrs. Emanuel & Co., Messrs. Guynan and Son, Messrs. Hart, Son, Peard & Co., Ltd., Messrs. Bassant Bros., Ltd., and Messrs. Ames and Hunter.

angle shield with eagle and cartouche to the main cornice, which was made by Mr. C. J. Allen.

In the description of work executed by various sub-contractors in connexion with the Cunard Building it was stated that the Trussed Concrete Steel Company, Limited, were the contractors and engineers for the reinforced concrete work, including the "expensive" floors. This is obviously an absurd misprint of "extensive." We hasten to apologize for the ridiculous but transparent blunder, which, we feel sure, could not have occurred under normal conditions.

WAR EMPLOYMENT FOR ARCHITECTS.

IN their Report for the official year 1916-17, the Council of the R.I.B.A. state that the Institute has supported during the year the various organizations which it was instrumental in promoting, and on which it is represented, with the object of assisting architects whose practices have come to a standstill in consequence of the War. This has been effected either by finding them positions in Government and other offices, or by granting them financial aid. The hospitality of the Institute Galleries has been afforded to the Civic Survey of Greater London, where work has been in progress since the beginning of the scheme, now nearly two years ago. This has provided employment for eighty architects, and for sixty of these better positions have been found in Government Departments and elsewhere. The Civic Surveys of South Lancashire and South Yorkshire have also fulfilled the same purpose as that of London, and have found employment for some thirty-five architects. With the valuable help of the Architects' War Committee and its Sub-Committee the Professional Employment Committee, a large number of other positions have been found for architects with private firms as well as in the following Government Departments: The Board of Trade, Board of Inland Revenue, Inland Revenue Land Valuation Department, Office of Works, Ministry of Munitions (Enfield Lock Powder Factory, Department of Explosives, Central Clearing House, Trench Warfare Supply Department, etc.), Admiralty (London and Sheerness), Aeronautics, War Office (Woolwich Arsenal, C.R.E. Office, Aldershot, etc.), Central Control (Liquor Traffic) Board.

The expense of carrying out the work of the various Committees has been largely borne by the Institute. Representations have been made to the Reconstruction Committee as to the desirability of passing plans for asylums and other buildings during the present period of slackness in architectural

work in order that the plans may be prepared at once in readiness for use at the restoration of peace. The Reconstruction Committee are in communication with the Board of Control on the subject, and favourable consideration is anticipated.

ARCHITECT PRISONERS IN GERMANY.

WE have pleasure in commending to special attention a request by the R.I.B.A. Board of Architectural Education for the names and addresses of any architects who may be prisoners in Germany, the Board being desirous to offer them facilities for study, and even for doing work that may be accepted in lieu of some parts of the ordinary examinations. An important meeting of representatives of many professional and educational bodies was held recently at the Board of Education at the instance of the Prisoners of War Book Scheme (Educational) for the purpose of discussing generally the matter of education and examination in the prison camps, and it became clear that very much may be done if information can be obtained from prisoners as to the books and apparatus that they may require. At Ruhleben alone, classes are being carried on for about fourteen hundred students by about two hundred professors and teachers, and examinations have been actually held in the camp, and the results accepted by the Board of Trade and the University of London. The secretary of the R.I.B.A., 9 Conduit Street, W.1, will be glad to receive information that will enable him to communicate with the architect prisoners of war, who, one can well believe, would welcome this relief as a veritable godsend. Not only would it redeem captivity from much of its dreary monotony, but, by giving the captives profitable occupation, it would convert them into "prisoners of hope." The Board of Architectural Education is to be congratulated on its endeavour to give effect to a particularly happy and humane thought.

OLD QUEEN STREET AND QUEEN ANNE'S GATE, WESTMINSTER.

INTENSE love of buildings that are venerable for the art that is in them, or for the characteristics they exemplify, rather than for their mere age, is a passion in which the architect, of all men, may indulge disinterestedly; and in his case any tendency to sentimentality is corrected by a professional intuition akin to that of the anatomist. He admires rationally, and keeps his more emotional elements well in check. When, therefore, architectural opinion is unanimous against the demolition of some fine old building, it is safe to assume that there is adequate occasion for protest. This is the case with respect to the wholesale demolitions in Old Queen Street, Westminster, and to the threatened destruction of some of the fine old houses at Queen Anne's Gate. Old Queen Street was a compendium of late seventeenth-century domestic work. No single street so racy of its period exists in London, except Queen Anne's Gate, which is adjacent to it. At all events, we have already realized the irreparable loss of a score or so of houses that, collectively, were matchless for their old-world charm. People went out of their way to feast their eyes on the mellow brickwork, the nicely adjusted string-courses, the sedate doorways with their exquisitely traceried fanlights, and a dozen other charms that express the form and spirit of an age of which we seem to be in danger of losing all the more notable survivals.



Photo: Bedford Lemere.

THE LOADING QUAY AND ELEVATION TO
FACTORY BUILDING.

A CONTEMPORARY ACCOUNT OF ST. GEORGE'S HALL.*

THE writer, who had a long and successful engagement as resident superintendent of the plain and ornamental plastering throughout this building from its commencement to its completion, here places on record some details which will be found interesting to architects and others.

My engagement commenced shortly after the decease of Mr. Elmes, the architect. During many years' co-operation with Mr. Wordley, his faithful and trusted assistant, I found I could always rely upon him for assistance and advice. He informed me that Mr. Elmes was so engrossed in the task of perfecting his noble design that he could be found at work at all hours of the night; in fact, he had often been seen at his desk early in the morning preparing sketches for his draughtsmen to develop. Mr. Elmes has frequently been found so exhausted that when he was examining the models of the beautiful caps which crown the columns of the south and east porticoes he was compelled to rest himself upon

the benches. It was not long before he had a serious breakdown in health, and his doctor forced him to give up all further considerations of business. It was the only chance of being restored to health. Unfortunately, he had so overtaxed his strength that he was advised to take a journey abroad. He travelled to Jamaica, where he died.

At this time I was ordered to work one week in the architect's office to study the plans and the specification and make myself fully conversant with the working details of the building. After this I was appointed foreman of the plasterwork. At this time Mr. Hughes was the clerk of works, and it was under his direction that the work proceeded.

The first detail of importance that is worth recording was the construction of the ceiling over the main hall. It is semicircular in plan, constructed with hollow tiles designed by Mr. Rawlinson (afterwards Sir Robert Rawlinson), who from a boy had been in the employ of the Corporation, and was apprenticed as a mason to Mr. Jesse Hailly, the eminent engineer and Town Surveyor. He was the inventor of what was then known as the Jesse Hailly cement, which was used largely in all the dock walls and many of the Corporation warehouses, and also in the great arch which spans the main hall of this building. The latter was spoken of at the time

* These interesting facts have been compiled by Mr. J. A. Tanner from an old MS. written by his grandfather, who acted as resident superintendent of the plain and ornamental plasterwork during the construction of St. George's Hall, and who founded the firm of John Tanner and Son in 1858. He died in 1898 at the advanced age of eighty-seven. We are indebted to Mr. J. A. Tanner for the loan of the interesting illustrations which accompany these notes.



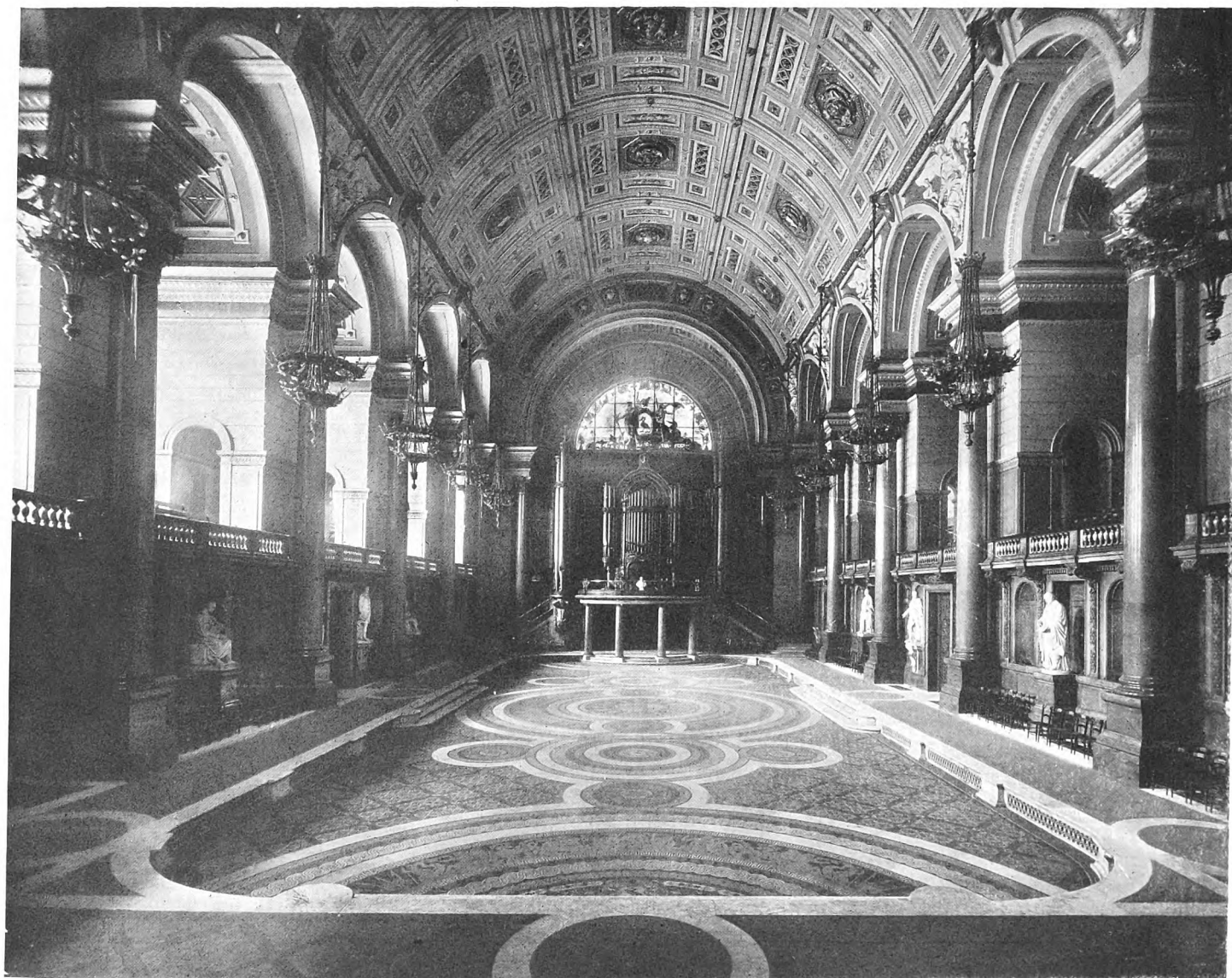
ST. GEORGE'S HALL, LIVERPOOL. HARVEY LONSDALE ELMES, ARCHITECT.

as the most remarkable arch ever constructed. Its magnitude may be judged by the dimensions. It is 167 ft. by 77 ft. After striking the centering it was found to have settled only three-eighths of an inch, which is the most remarkable instance of the kind on record—showing how truly the tiles were fixed, and how firmly held together with Jesse Hailly's cement. Dr. Reid, in whose hands the scheme of ventilation rested, stated that the space was so restricted that had the large arch not been constructed in the manner it was it would have been quite impossible to perfect his scheme.

At this time the question of providing a large organ was discussed; unfortunately the architect had made no provision for such a fixture. The problem that now had to be considered was the most advisable position for its installation. It was ultimately decided to place it at the north end of the main hall. This necessitated the removal of the granite columns, which were similar to those at present at the south end. The columns which were removed were erected at the east entrance. To make them more pleasing to the eye, the abacus was decorated. So much comment was made by the public, and the local press passed such caustic remarks on their unsuitability, that it was decided to remove them, and they were placed temporarily in the churchyard, and eventually erected at the entrance to Sefton Park, thus spoiling the columns and making an unsightly entrance to the park.

The construction of the Great Hall ceiling occupied about three years. When the scaffolding had been removed it was found that the great arch had a perfectly flat surface, all projections being gathered on by the plasterers. This was designed by Mr. Wordley. Owing to the frequent interference of the officials from the Town Hall, and their determination to curtail every expense possible, the design, when completed, was far from satisfactory; even those who had been instrumental in preventing the original design being executed now found fault with it. The Corporation eventually called in Professor Cockerell, and gave him unrestricted power to design a ceiling to harmonize with the building. When Professor Cockerell had designed the present ceiling, it was found that he had left insufficient area for Dr. Reid's scheme of ventilation. The design was all that could be desired from the artist's point of view, but no consideration had been given to the requirements of the ventilating engineer. To meet the difficulty, the hollow tiles of the mouldings which form the zig-zag panels were left bare. The open tiles with fretwork not having been found sufficient, the whole of the centres on the coats of arms which form the centre were suspended six inches from the surface of the ceiling, and fixed upon iron frames screwed by bolts to the hollow tiles.

The small Concert Hall over the North Hall is from a design prepared by the resident architect, Mr. Wordley. It is said to be most satisfactory in its acoustic properties. He also



GENERAL VIEW OF THE GREAT HALL.

designed the Courts and the various rooms, with the exception of the main hall, which, as previously stated, was designed by Professor Cockerell.

Mr. F. B. Lloyd, who was manager during 1853-4, paid many visits to London, and subsequently engaged men from this city to finish the gallery fronts. It is frequently found that when strange workmen are brought on to a building it causes a rupture, and such was the case here. When the Great Hall was completed, the Mayor, to show his appreciation, invited all the workmen to a dinner in honour of its completion. When the time arrived for the banquet, the London workmen refused to dine with the Liverpool masons. The Mayor at once ordered the dinner to be cancelled, and the Liverpool workmen returned to their respective labours. It was said that previous to the execution of the work on the gallery the Mayor had consulted Prince Albert, and it was probably after these negotiations that workmen were sent down from London.

The late Mr. Elmes was a very young man when his design for the St. George's Hall was selected, in open competition, from some twenty-five designs submitted. It was proposed to erect the building upon a site occupied by the Wellington monument; subsequently Mr. Elmes submitted another design, in competition with some eighty-six others, for the erection of an Assize Court to stand upon the site of the present building. After the award had been given, the Corporation decided to combine the two buildings. They then instructed their surveyor, Mr. J. Franklin, to prepare plans and elevations for such combined building. Mr. Kilpin, assistant to Mr. Franklin, prepared the necessary plans and elevations, which were submitted to the Committee. Mr. Elmes complained bitterly of Mr. Franklin having used his design, and asked to be allowed to submit another design to meet the amended conditions. The position of affairs will be readily seen by all architects. Mr. Franklin was an ambitious Corporation official in the confidence of the St. George's Hall and Assize Courts Committee, and it would have been easy for him to repudiate Mr. Elmes's contention in regard to the design. However, it is a pleasure to state that Mr. Joseph Franklin was possessed of very high principles; he recognized in Mr. Elmes a youth of undoubted architectural ability, entering upon his professional life, and advised the Committee to place his own designs in the hands of Mr. Elmes, and entrust him with the preparation of the working drawings, the result being that Mr. Elmes completed the design for the building, which now stands as a fine architectural monument.

At this time Mr. Rawlinson, an assistant in Mr. Franklin's office, was brought constantly into communication with Mr. Elmes. After the site had been cleared, which entailed a considerable amount of labour, Mr. Rawlinson, together with Mr. Elmes, set out the foundations of the building. The entire substructure below the ground level is of brickwork, and Mr. Rawlinson had the honour of laying the first brick at the south corner of the building. From this time to Mr. Elmes's death he was in constant communication with him.

The present design was approved by the Town Council in May 1841, and the building was opened in 1851. The building is designed in the Corinthian order, and comprises St. George's Hall, two Assize Courts with their necessary apartments, and a Concert Room over the northern entrance. The building stands due north and south upon a site sloping towards the south-west, which gives considerable elevation to the southern portico above the street and the buildings on the opposite site. The extreme length of the structure is about 500 ft. by 200 ft. wide, and the height from the foundations is 150 ft. The foundation is rock, the New Red Sandstone formation upon which Liverpool, for the most part, stands. The stone in the basement was obtained from quarries at Calverley, Yorkshire, and that of the superstructure from quarries at Darley Dale, Yorkshire. The principal front faces the east, and consists of a central portico, 199 ft. 4 in. in length, having sixteen fluted columns 4 ft. 7 in. in diameter and 45 ft. high.

The wings have ten square pillars, five at each end, corresponding in dimensions with the columns of the central portico. The front is terminated with two pilasters. The southern portico is square, and consists of eight external and four inner columns. The north end of the building is semicircular, having eight three-quarter engaged columns. In the west front there are twelve square pillars forming the centre, with plain wings. This front shows window openings lighting the rooms and offices connected with the Assize Courts. The columns, square pillars, and pilasters in each front spring from

one uniform level and rise to an even height, allowing the entablature to pass unbroken round the entire building. The entablature is plain on the east and north fronts. Square panel blocks are provided for carving. Provision is made in the east portico and wings between the square pillars for enriched statuary.

The southern portico is enriched with emblematical sculpture designed by Mr. C. R. Cockerell, R.A., and carved by Mr. G. W. Niel, of London. The dimensions of the principal

St. George's Hall and New Assize Courts,
Liverpool, July 26th, 1854.

Sir,—I beg to report to you that the assizes were held in the new courts, in this building, in December, 1851.

The architectural arrangements were then in a very unfinished state, and the wood fittings to a great extent but temporary.

The sessions and the borough court have since that time been held here, and have had, with the assizes, such almost continuous occupation of the building, that it has been found impossible to complete the works during the short interval between the sittings of the courts.

I beg to remind you that the works in the great hall and in other important portions of the building have been progressing with all possible speed for several years past, excepting during the assizes, sessions, &c.; it being then found by the judges and the recorder that the noise proceeding from these works disturbed the business of the court, so as to oblige them to order the suspension of all work throughout the building during their sittings. This order caused such vexation and inconvenience to all parties connected with the works as to cause it to be very often unattended to; this has led to my having been repeatedly called into court, reprimanded, and threatened with commitment for contempt, &c.

To these actual delays, occurring ten times during the year (viz., three assizes and seven sessions), must be added the loss of skilled workmen, who could not remain in idleness during these frequent suspensions of the works, and who consequently left the neighbourhood; the extreme scarcity of labour, particularly that skilled in executing architectural works of so elaborate and important a character, has rendered this a serious drawback.

I am now able to report to you that the whole of the architectural finishings and decorations (with some few exceptions), and the completion of canopies, &c. to bench, wall-wainscoting, &c. are now in the hands of the workmen; portions of the permanent wood fittings are being fixed in their places. A scaffold is erected in the crown court, and has yet to be erected in the civil court, for the completion of ceiling and skylights (the latter, up to this period, having been temporary only), and for the proper painting and decoration of those parts. The grand jury room, library, robing rooms, witness and other rooms, corridors, &c. are occupied with workmen, as plasterers, joiners, marble masons, painters, and others; and when it is considered that the contractors have experienced such frequent and serious delays during the sittings of the courts, the loss of men arising therefrom, and the consequent protraction of the works to a much more expensive period than when their contracts were entered into, it cannot be a matter of surprise that they decline giving the building committee assurance that the very large amount of work which they have in hand shall be completed as speedily as it should be, and the expectations of the town and of the public generally call for, unless they have the uninterrupted possession of the building for some time to come,—say till the ensuing winter assize in December next.

I beg to conclude this report with the expression of my opinion that, in consequence of the dismantled state of the courts, &c., and their being filled with scaffolding and workmen, it would be impossible to use them for business purposes till the date above mentioned, viz., December next—I have the honour to be, sir, your very obedient faithful servant,

WILLIAM H. WORDLEY,
Resident Assistant Architect.

To W. Shuttleworth, Esq., Town-clerk of Liverpool.

We, the undersigned contractors for the execution of the several works at St. George's Hall, endorse the above report:

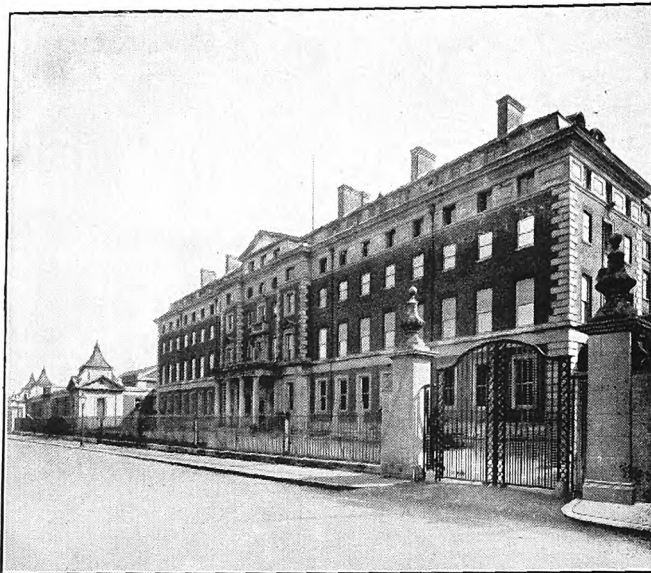
Furness and Kilpin, contractors for carpenters and joiners' work, and brick work.
Nuttall and Hargraves, do. for masons' work.
John Tinner, contractors' foreman on works, do. for plastering.
Wilfred Troutbeck, do. for painting, &c.
Henry Willis, do. for organ.

FACSIMILE OF A LETTER PUBLISHED IN THE
"LIVERPOOL MERCURY," 26 JULY 1854.

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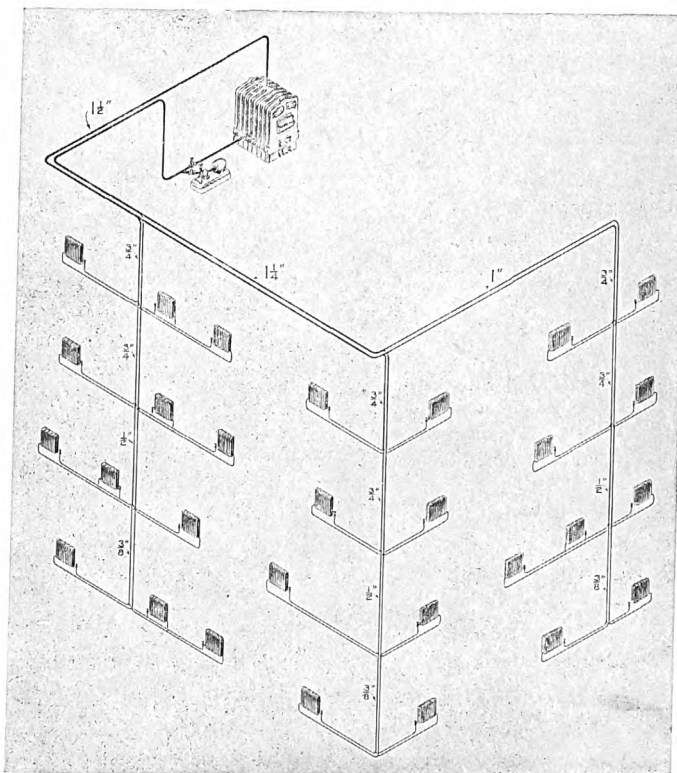
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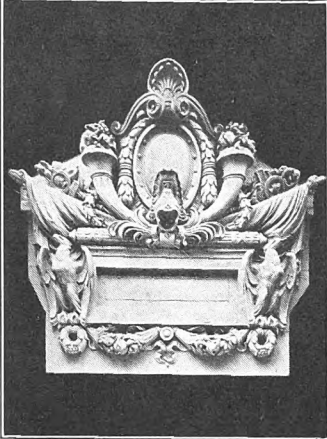
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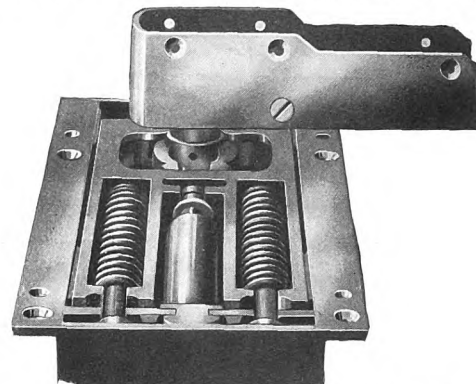
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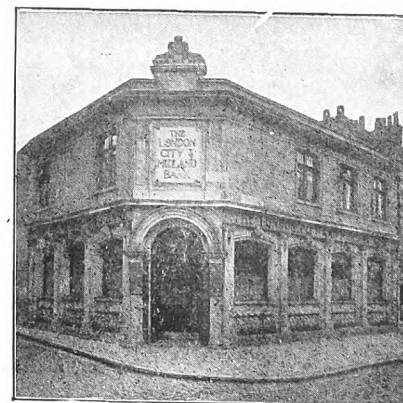
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BENCH-ENDS IN ENGLISH CHURCHES.

rooms are as follows: St. George's Hall, 169 ft. long by 72 ft. 9 in. wide, and 83 ft. high. The arched ceiling is surrounded with twenty-four polished red granite columns, 3 ft. in diameter and 31 ft. high. A granite plinth, 5 ft. 6 in. high, runs round the walls of the hall, finished with plain fascias of red granite, with mouldings in grey Aberdeen granite.

At each end of the hall there are entrances to the courts, leading through columns of polished grey granite, 1 ft. 9 in. in diameter and 14 ft. 6 in. high. These columns have light Corinthian caps with mask heads introduced—Apollo looking into St. George's Hall, and Minerva looking into the courts. The hall is lighted from side windows in the west front, and from a semicircular opening at each end above the roof of the courts. The Law Courts are each 59 ft. 8 in. by 50 ft. 6 in. internally. They have ten polished red granite columns supporting the roof, each being 1 ft. 9 in. in diameter and 14 ft. 6 in. high.

The Concert Room is at the north end, situated over an entrance hall. It has Grecian Doric columns, worked out of stone from North Wales. The room has a semicircular end, and is 72 ft. long by 70 ft. wide.

The whole of the rooms, courts, and hall are warmed and ventilated on a scheme devised by the late Dr. Reid.

Mr. Harvey Lonsdale Elmes, the architect of St. George's Hall, was born in 1814, and died in Jamaica in 1847. It was his intention to introduce fresco in the Great Hall, or to prepare the walls and ceiling for the same. Before leaving England Mr. Elmes obtained the consent of the Council for Mr. Cockerell to take charge of all details, and the latter designed the whole of the internal finishings as they at present exist; in fact, he superintended the completion of the building.

In conclusion, I wish to state that I was engaged as superintendent for the plain and ornamental plastering of the whole building from 1850 to 1858. During this period I witnessed many instances of economization with disastrous results. The ceiling of the Great Hall, which was designed by Mr. Wordley, was of a most inexpensive character, every ornamental detail having been ruthlessly deleted by the Council and officials to curtail the expenses. The result was most disastrous, and when the scaffolding was removed the general effect was so unsatisfactory that the Corporation called in Professor Cockerell to design a ceiling more in accordance with the noble design of the building.

JOHN TANNER.

1858.

The foregoing account of Elmes's great building is interesting mainly because it is written by one who had no mean share in its construction; but it contains, in addition to much that is familiar, a good deal of intimate information that is not so generally well known. The account will therefore be welcomed as an interesting historical footnote to the records of one of the greatest architectural monuments of the nineteenth century.

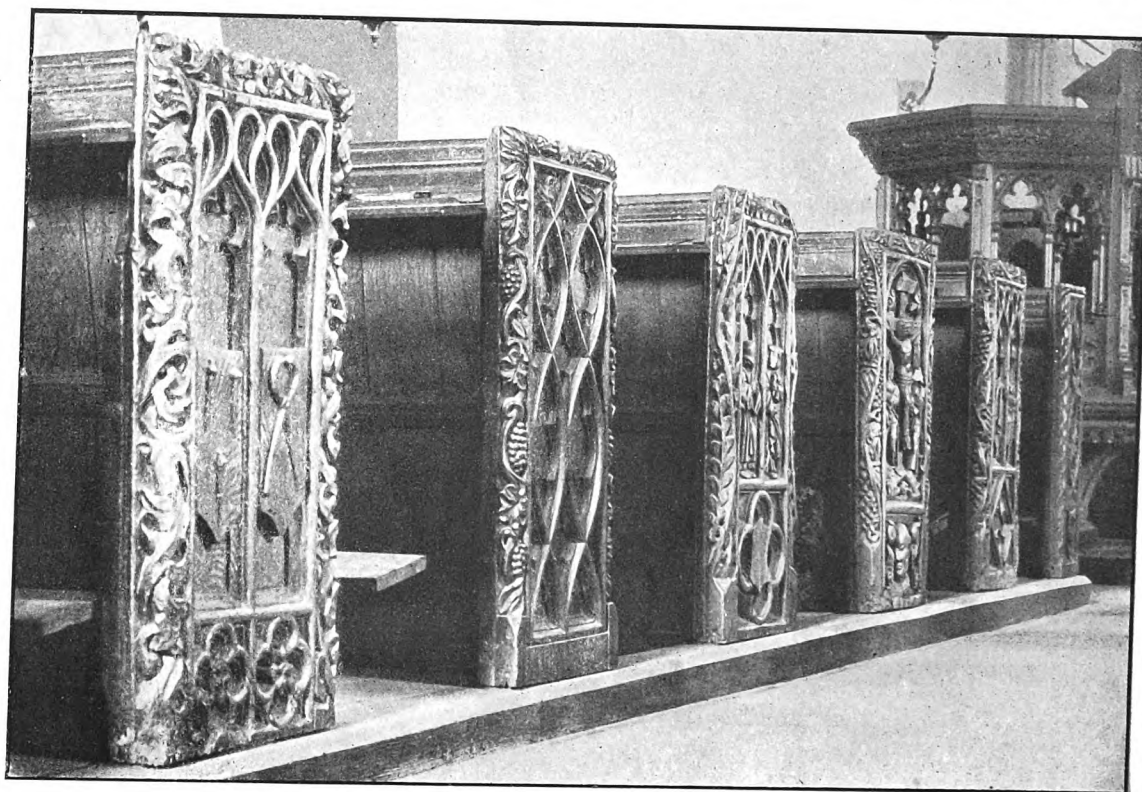
VOL. XLI.—S

ONE always turns with pleasurable anticipation to any book by Dr. J. Charles Cox, and his latest volume, "Bench-Ends in English Churches," is not less delightful than its predecessors. Dr. Cox's learning sits lightly on him. He does not allow it to deaden his style, but makes such dexterous use of it that, while we may be unconsciously imbibing information, we certainly have a very vivid impression that we are being charmingly entertained.

At the outset he notes that benches in churches are of comparatively recent introduction. Standing or kneeling was at first the attitude of worship, and it does not seem that the practice of providing wooden seats for the congregation was at all common until the thirteenth century. There were no wooden fittings in the earlier English churches. Stone seats were sometimes provided for the clergy; and in many existing old churches there are stone wall-benches, and, more rarely, stone seats are found—especially in Nottinghamshire—around the piers of arcaded naves. These were probably concessions to the old and infirm; whence may have arisen, Dr. Cox pleasantly conjectures, the homely proverb that "The weakest go to the wall," which is at least as old as Shakespeare.

Wood benches came in very gradually; but Dr. Cox is able to indicate about a dozen that have survived from probably the thirteenth century; and there is some indication that even at that early date an attempt was made to cut the bench-ends decoratively. By the fifteenth century pew-rents were being charged. The word "pew" Dr. Cox supposes to be rightly associated with "podium," a raised place—a tit-bit of etymology that architects will rather relish.

Even more interesting is the derivation of "poppy-heads" from *puppis*, the figurehead of a vessel (whence "poop," "puppet," "poupée"). Dr. Cox lightens the discussion of these terms with the jocosity that "Quite occasionally the rougher and smaller examples of these finials, as in some remote Lincolnshire churches, have a kind of resemblance to



BENCH-ENDS, ABBOTSHAM, DEVON.

(From "Bench-Ends in English Churches.")

large poppy-heads of the opium type. As even the smell of the poppy is apt to induce slumber, there has been a good deal of would-be jocular writing in connexion with these finials and sleeping in church during sermon time. But this popular notion of the origin of the term is hopelessly wrong." Dr. Cox himself having preached sermons (which could never have induced somnolence), one hastens to agree with him; but it is perhaps as well that, as he notes, the commonest form of the poppy-head is that of the fleur-de-lis, which the author allows his printer to describe (on page 14) as "a *conventualized* form of the lily." These lilies are not such as flourish or languish in convents.

The benches were sometimes without backs, as in the chapel of Whitgift's hospital at Croydon—a late example of this omission; but more often they had a back rail, with a boarded or panelled back, which gave opportunities for decoration. But our business is with bench-ends, and we therefore pass over much interesting matter relating to subsidiary (one may not say collateral) subjects, such as the separation of the sexes (men on the south side, women on the north), shriving pew, churching or midwife's pew, maiden's pew, bride's pew, pews on castors, and other alluring allusions; but we cannot resist requoting Swift's satirical reference to the great canopied manorial pews, which were dangerously reminiscent of the four-post bedstead:

A bedstead of the antique mode,
Compact of timber many a load,
Such as our ancestors did use,
Was metamorphosed into pews;
Which still their ancient nature keep
By lodging folk disposed to sleep.

A Dean's authority on this point may not be lightly challenged, whether or not the opium poppy-head is of sinister symbolism.

Symbolism is naturally conspicuous in the decoration of bench-ends. Those in the nave at Abbotsham, Devon—a county particularly rich in specimens—show emblems of the Passion (the three nails, the pincers, the lantern, the reed and sponge, and the scourges), as well as "two full-length saints, the Rood, the Bourchier knot, and several ornamental initials" (see the illustration on the previous page, reproduced by courtesy of the publishers).

Of the 164 photographic illustrations, many show designs of great beauty, some very simple, others extremely elaborate; some bold and rough-hewn, others delicate and exquisitely carved; some having a quaint grotesqueness for their sole claim to attention, others revealing the soul of the accomplished art-craftsman. As a collection, they vindicate most thoroughly the reputation of the English carpenter, whose early work, whether in bench or beam, frame or panel, plain or decorative, is unsurpassed. Dr. Cox's heart-whole admiration for this most characteristic phase of it is apparent in the unflagging interest of his descriptions, which in less able hands might easily have lapsed into a mere catalogue of details. In any case, the fine collection of examples would have ensured the success of a book that, besides being eminently readable, will serve as a permanent record of work that is never safe from vandalism, accident, and the ravages of time; and the examples provide an important means of study and stimulus in design and craftsmanship.

"Bench-Ends in English Churches." By J. Charles Cox, LL.D., F.S.A. With 164 illustrations. Pages viii+208. 9½ in. by 6 in. Price 7s. 6d. net. Humphrey Milford, Oxford University Press, London, New York, Toronto, Melbourne, and Bombay.

THE LATE MR. HENRY BENJAMIN WHEATLEY.

MR. HENRY BENJAMIN WHEATLEY, D.C.L., F.S.A., who died at Hampstead on 30 April, in his seventy-ninth year, was London's most faithful historian. His "London Past and Present" is a mine of information upon all that is worth knowing about the history and development of the metropolis, and is one of those rare books which are seldom consulted in vain for what they may be reasonably expected to contain. This book, built on the foundation of Cunningham's earlier work, established Mr. Wheatley's reputation as a topographer of the first order. He had a genius for ferreting out facts, and his inferences from them are usually sound and trustworthy. Many popular books on London depend on Wheatley for their pith and marrow; Wheatley on Cunningham being to London topography what Coke on Littleton was to the student of law. By-products of his investigations were a popular "Story of London" and "Hogarth's London," while "Samuel Pepys and the World He Lived In" did not take its author for any very considerable country excursion. It was probably Pepys's character as a typical Londoner, and as, in a sense, an annalist of London, that attracted Wheatley to him, and led to the foundation of the Pepys Club, of which Wheatley was for many years president, and to the standard edition of the "Diary" which Wheatley edited with loving care. Architects will remember with pleasure his ingratiating practice of ascertaining and recording, whenever possible, the authorship of houses and monuments. It must be counted to him as a virtue for which topographers are not invariably renowned, although one would have thought it essential to their function.

ARCHITECTURE AT THE ROYAL ACADEMY.

THIS year's Academy is remarkable, so far as architecture is concerned, for two things: First, the admission of photographs; and, secondly, the small amount of new work exhibited. These two factors are no doubt intimately related, and both are directly traceable to the War. It is by no means easy to imagine so conservative a body as the Royal Academy giving sanction under normal conditions to the exhibition of photographs; so the innovation must be regarded purely as a measure devised to meet the difficulty of filling the walls. With little or no architecture of importance being carried out, and most of our perspective draughtsmen in the army or engaged in some form or other of War work, it is easy to understand why the necessary number of drawings was not forthcoming. In the circumstances, therefore, the admission of photographs became almost inevitable. Thus has the Academy achieved virtue through necessity. In principle the idea of showing photographs is excellent; but it must be confessed that the method of hanging adopted by the Academy is very much at fault. Photographs are photographs and drawings are drawings, and no amount of persuasion will induce them to blend. Perhaps the Hanging Committee thought otherwise. In any case, they chose to mix them all up together, and the result is rather bewildering. The most striking feature of the Architectural Room is the preponderance of old work. Quite two-thirds of the buildings on view must be perfectly well known to everybody; some, indeed, have almost begun to fade into the historical past. Though notably lacking in fresh interest, the exhibition in any case provides us with a pleasant opportunity for renewing acquaintance with some old familiar friends.

NOTES OF THE MONTH.

An Eighteenth-century Village of Standard Cottages.

In the latest issue of the "Town Planning Review," Professor Adshead has a most interesting article on Milton Abbas, in Dorsetshire, where, dating from 1790, we have an example of the use of a standard cottage repeated thirty times down a village street. The circumstances of the erection of this village of standard cottages are explained by the fact that in 1786 the first Earl of Dorchester deported bodily the entire village population from their ancient habitations which clustered around the adjacent Abbey, erecting there instead the present ducal domain. "The cottages are semi-detached sensible square buildings with casement windows and a central door. In evident anticipation of the modern party-wall difficulty, the unknown author of the design has provided an entrance for each cottage from a common inner lobby, behind which are two separate stairs starting from the back. The front rooms enter directly from this lobby, and the back rooms, which adjoin the front rooms, are also entered from a back lobby, off which are the stairs. The cottages have no front gardens, but, like those at Winchelsea, have for the most part merely a 12-inch unpaved border providing a green fringe at either side of the door. But much of the charm and success of the village lies in the setting. The village street, winding as it does up a valley, naturally offers every advantage that curved perspective can derive from repetition. This effect, however, could not have been achieved without considerable skill in the plotting of each block. The width between the façades is 80 ft., this leaving a grass margin on either side of the 20-foot roadway, and as there is no conscious effort to preserve a neat border, we get what is most important—the village character. There has been planted behind each pair a horse-chestnut tree, which, contrasted with the cream stucco cottages, produces the richest effect. But in order that this village of standard cottages shall not be merely a series of similar cottages which without any further interest must necessarily be monotonous, however interesting each separate unit might be, there has been placed at a well-chosen position on the curve of the road a characteristic little church, and opposite a block of almshouses for the very poor."

* * *

Professional Bodies and the Government.

In the course of his recent presidential address to the Royal Institute of British Architects Mr. Ernest Newton pointed out that we have at the present moment completely organized societies, institutes, and associations of architects, engineers, and of scientific men of all kinds, but they are all isolated links with nothing to bind them into a chain. If, instead of this isolation, all these societies were linked together as part of a State organization ready for use in a case of emergency, the Government would have ready to hand the whole machinery of these organizations, and could put their hands on the men they wanted and get all the information they required in a few hours. "Suppose that this organization had been in existence when War broke out. Representatives of all these bodies would have been summoned. The Institute would have been entrusted with work proper to architects. Engineers would have been allocated their work, chemists theirs, and all without waste, overlapping, or confusion, because the machinery was already in working order. The amount of help that the civil organizations could give to the Government is incalculable; I cannot, of course, speak for other bodies, nor do I know to what extent their organization was made use of, but so far as the Institute is concerned, I can say that we were ready directly the War broke out, and that not only then, but more than once

later the whole of our machinery was placed at the disposal of the Government, and I have no hesitation in saying that had we been made use of many delays and mistakes would have been avoided and much expense saved. . . . Although we properly regret that so little use has been made of us as an organized body, and are inclined to blame the authorities for their short-sightedness, we must remember that because of the lack of touch which I have before referred to, we were strangers to the Government, and, after all, governments are like individuals, and have a dread of the unknown. It is always so much easier to go along the well-known tracks. We all have our favourite builders, to whom we like to entrust our work, and view a strange contractor with disquiet until he, in his turn, has proved his worth. It was then natural, perhaps, though regrettable, that when the emergency arose the unknown path was avoided. It must be part of our work in the future to forge the connecting link, so that if ever again a like emergency should arise we should find ourselves called upon and ready to place our skill and experience at the service of the State."

* * *

For King and Country.

Young architects are winning high distinction in the field of honour. Two outstanding instances were recorded last month. One was that of 2nd Lieut. W. G. Newton, A.R.I.B.A. (youngest son of Mr. Ernest Newton, A.R.A.), who has been awarded the Military Cross for conspicuous gallantry in action—"He placed a lamp in the open to guide a night assault. Later, although wounded, he rallied the men round him and bombed the enemy with great courage and determination. He set a fine example." The other case was that of Lieut. Hugh Bowman, architect, of Leeds. Lieut. Bowman "led his men with great courage and determination. Later, he assisted in repulsing enemy counter-attacks, and himself led several daring bombing attacks. He set a fine example." So the parallelism between the cases is a matter of deeds as well as of words and antecedents. But the words do not stale with repetition, since they are warranted by such glorious deeds. Second-Lieut. Newton, however, was severely wounded (we are glad to learn that he is making a good recovery), whereas Lieut. Bowman, although he has seen much severe fighting in Gallipoli and in France, has happily escaped injury.

* * *

The Canberra Competition.

In compliance with the requests made to them by the English, French, and Australian architectural societies, the Australian Government have decided to postpone "until a more favourable period" the competition for architectural designs for the new Parliament House at Canberra. So "All's well that ends well." It had been feared that, for some inscrutable reason, the Federal Parliament would go on with the competition in spite of the threatened resignation of at least one of the assessors, in spite of the unanimous advice of the chief architectural organizations, and in spite of the War, which is, of course, the fundamental cause of the objection; but common sense has prevailed, the architects who are in the field fighting for the Empire will not be callously passed over in favour of non-combatants and neutrals, and, if there is any virtue in "poetic justice," Australia will get, by patient waiting, a far better building than in all likelihood would have been obtainable by allowing the competition to proceed under present conditions.

NOTES OF THE MONTH.

The War—and After.

In his recent presidential address to the Northern Architectural Association, entitled, "The Cataclysm—and After," Captain R. Burns Dick, R.G.A., F.R.I.B.A., spoke of the effect of the War on the national outlook. He said: "Think what is taking place just now with us. . . . A whole nation has shaken itself free from the peaceful pursuits and traditions of centuries. . . . Can this wonderful thing that is happening leave things where they were? Can you take millions of men and women—the whole nation, in fact—and such a nation, nay, a world-scattered Empire—from the narrow daily round from which few can escape under ordinary conditions; train them to a new existence, where unsuspected traits of character reveal themselves; lead them into foreign countries, which they for the most part would never have known, there to come in contact with peoples of different ways and thoughts not inferior to their own, there to see new cities and new modes of life, that cannot fail to have some message for them; there in fierce contest to defend the right to develop in the way they think best for themselves—I say, can you do this with the people, those who will one day dictate the policy of our civic life and mould the external appearances of our towns and cities, and expect them to remain unchanged, uninfluenced by the tremendous experiences through which they have passed as never before in our history? It is unthinkable. Remember, it is the whole manhood of the nation, not one class, but every social stratum and grade of which the nation consists, a whole nation's intelligence that is under treatment. It is not even confined to the manhood of the nation; women as never before are playing an heroic part in spheres that hitherto they have

not entered, and their influence cannot fail to be very marked in the work of the future. It is so tremendous and overwhelming a thing that is upon us that few have any conception of what it portends. . . ."

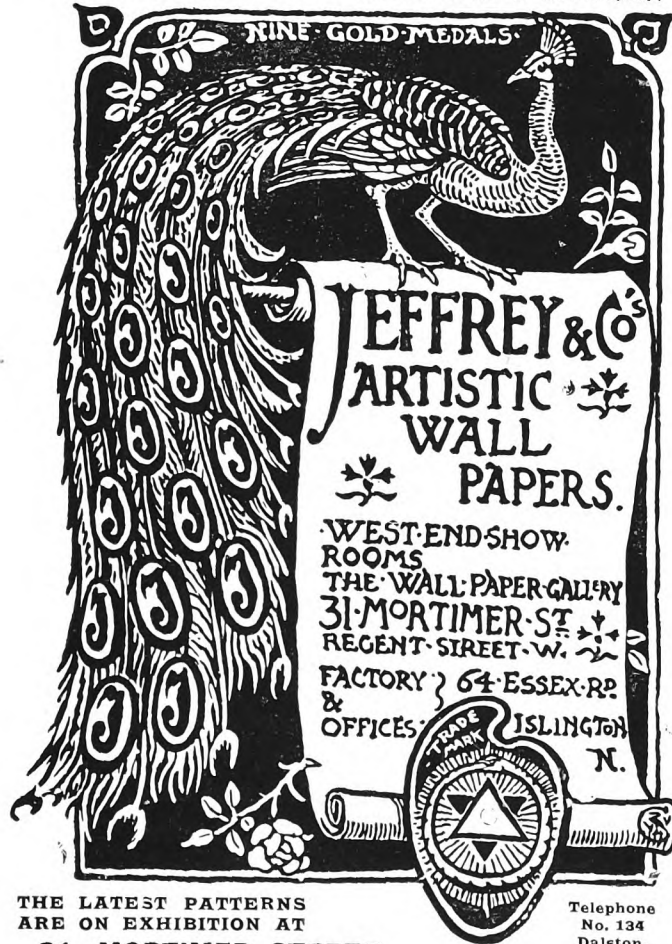
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Ducal Mansions as Military Hospitals.

The Duke of Westminster has offered Eaton Hall to the nation as a military hospital for officers for the duration of the War, and the offer has been accepted. The War Office is taking over the hall and the stables, but not the extensive gardens. Provision will be made for 250 beds. Grosvenor House, London, it is stated, is also to become a military hospital. Eaton Hall is a modern building, the fourth that has been erected on the site. It was designed by the late Mr. Alfred Waterhouse, R.A., and was erected in 1867 and succeeding years. The seventeenth-century gates and iron railings surrounding the courtyard remain. Rising above the great building is a clock tower, 175 ft. in height, with twenty-eight bells. Grosvenor House, the Duke of Westminster's town residence, dates from about a century ago, but has been much altered. The picture gallery, which contains the famous Rubens paintings, has been built out from the west of the house. The open stone screen on the Upper Grosvenor Street frontage was added in 1842. This is, perhaps, the most familiar to the public of all the great London mansions, owing to the many occasions on which it has been lent for philanthropic and other gatherings. Among its priceless collection of pictures are Gainsborough's "Blue Boy" and Sir Joshua Reynolds's "Mrs. Siddons."

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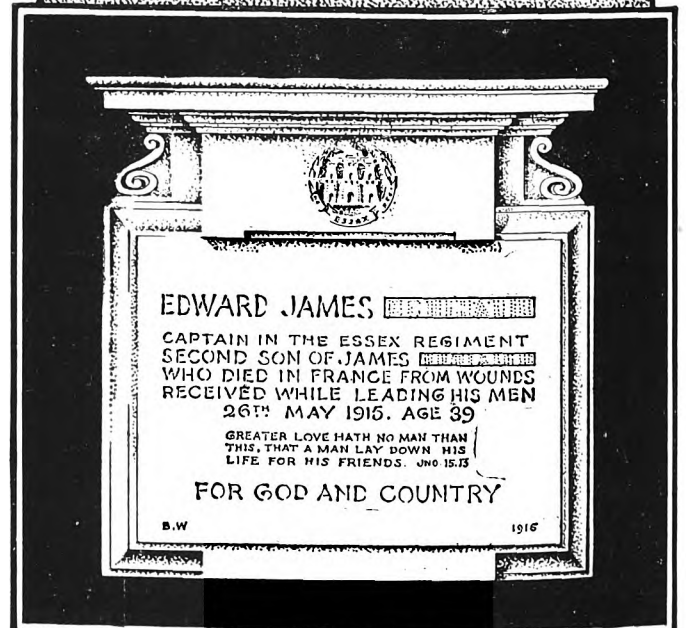
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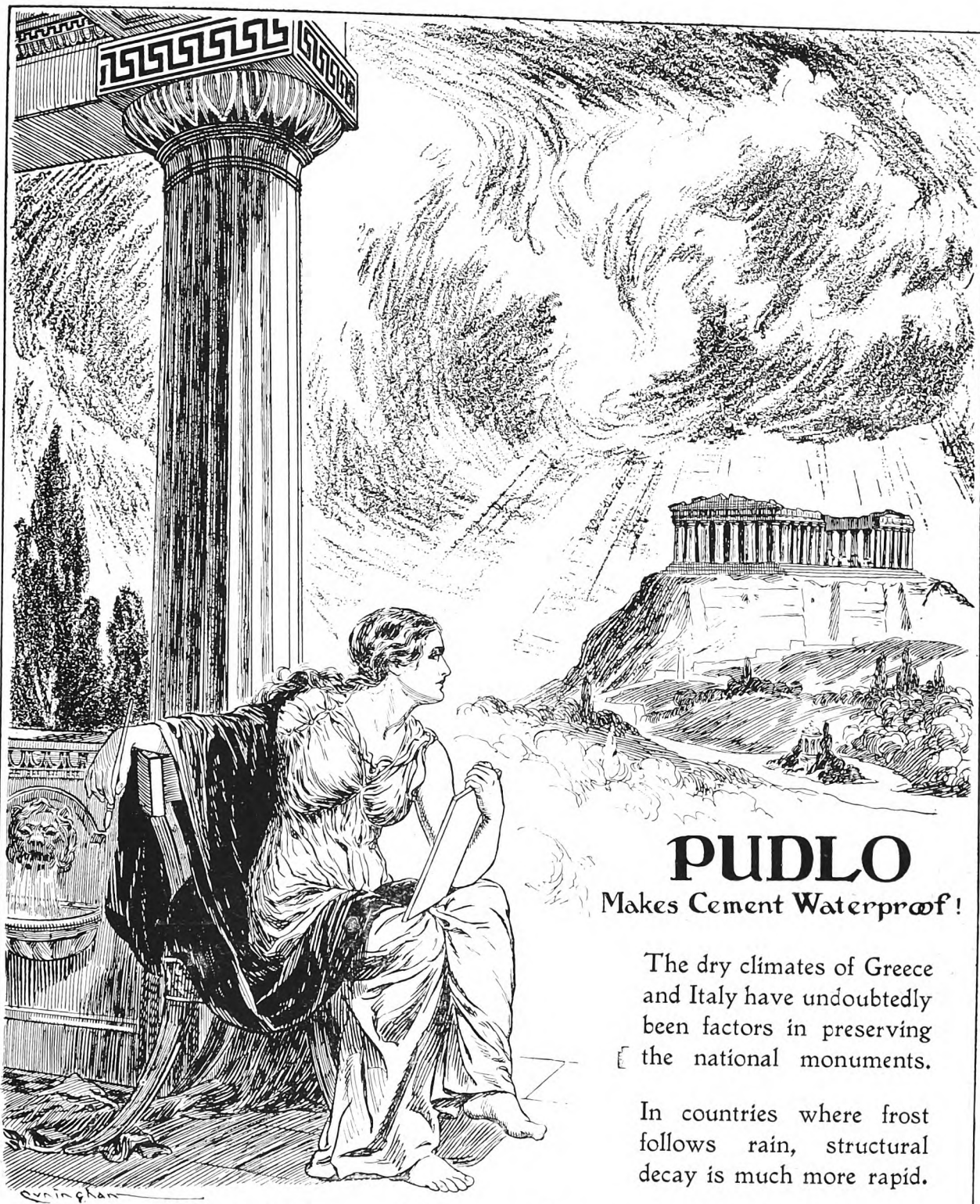
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NOTES OF THE MONTH.

"A Thousand and One Uses for Gas."

The current issue of "A Thousand and One Uses for Gas," the monthly publication issued to the business world by the British Commercial Gas Association, of 47 Victoria Street, Westminster, S.W., is the third number in a series dealing with the problems attaching to factory lighting in all its phases. The present issue chiefly discusses the prevention of glare by the use of properly shaded and distributed incandescent gas lights. It is pointed out that the Home Office Committee on Factory and Workshop Lighting made special mention of high-pressure gas systems as a means of protection from glare, which they consider one of the defects in illumination most detrimental to the health and efficiency of the worker, and therefore to the rate and quality of the output.

* * *

Australia in the Strand.

The Australian Commonwealth offices in London are being transferred from the present address at 72 Victoria Street to Australia House, in the Strand, of which Messrs. A. Marshall Mackenzie and Son are the architects. Owing to delays caused by the War, the internal fittings of the new building will not be completed throughout for some time, but the fourth, fifth, and sixth floors are now ready for occupation. As the lease of the Victoria Street premises has nearly run out, the High Commissioner has decided to take possession of the upper part of the building pending the completion of the lower part. The new offices have involved a total expenditure of about three-quarters of a million sterling, more than half of which is represented by

the cost of the freehold, which was purchased from the London County Council for £379,000.

* * *

A Tudor Roof.

The old Tudor hammer-beam roof of the hall of the Royal Female Orphan Asylum at Beddington, near Croydon, has been restored under the superintendence of Mr. E. H. Bouchier, F.R.I.B.A., the honorary architect. The decayed parts of the oak have been cut out and the principal supports reinforced by steel, at a cost of about £800.

* * *

The New Government "Public Houses."

The new restaurant built on the premises of the "Greyhound" Tavern, Enfield Lock, has been provided by the Central Control Board (Liquor Traffic) to meet the needs of the workers in the Royal Small Arms Factory, and has accommodation for 350 persons. The contractors were Messrs. Patman and Fotheringham, Ltd., who are now carrying out a similar establishment at the "Royal Small Arms" Hotel.

* * *

St. Paul's Bridge.

The Corporation of London, under the powers contained in the St. Paul's Bridge Act, 1913, have acquired the freehold of the important premises, No. 27 St. Paul's Churchyard, now occupied by Messrs. Burt & Co. and Messrs. Stafford Northcote & Co. The property forms part of the London estate of the Duke of Marlborough, the price paid being just under £30,000.

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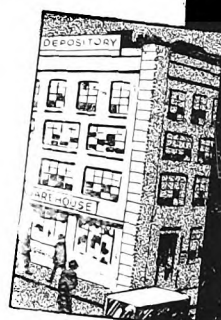
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NOTES OF THE MONTH.

William de Morgan and the Art of Making Tiles.

A delightful memoir of William de Morgan, who died last month, has appeared in "The Times Literary Supplement," written by Miss May Morris, the daughter of William Morris. "One summer," says Miss Morris, "our expeditions took us into Cotswold country with the special object of looking for a suitable site for factory and workshops for the Morris & Co. business and the De Morgan pottery; and the two men very nearly fixed upon a village of entrancing beauty, and fairly inaccessible. In early days our friend, like my father, had intended to be a painter, but soon found that his bent was towards the handicrafts and invention. It is specially interesting to note that when he was a lad of eighteen his father, the distinguished mathematician (Augustus De Morgan), told him that if he would take to reading he thought that he had decided literary faculties which might be developed. But the lad himself would hear of nothing but art, and, indeed, never wrote a page of original composition until he began his career as writer late in life. He designed and made a good deal of stained glass at one time, but when we knew him it was as a potter and inventor of the most beautiful lustre-ware; and these things were exhibited at the first Arts and Crafts Exhibition, while they were always a familiar decoration of the Morris & Co. showrooms in Oxford Street. When the Morris family visited the De Morgans in Chelsea news sometimes came of a specially successful kiln, and the company would adjourn to Orange House, farther up the street, to admire a pot with some new depth of red or gleam of silver on it. But the factory had to be found, and at last Mr. De Morgan built at Merton Abbey, not far from our works. And here, when the women-kind had a picnic-day at Merton Abbey Works, they sometimes went on to the potteries and watched whatever was going on. Pleasant days—so full of the satisfaction in the making of things, and our men-folk eager and enjoying each other's companionship! Just as my father used to say that the decoration of London houses should be such as you could turn the garden-hose on to clean, so William De Morgan was anxious that tiles should be used for the outside of houses, and he thought that the house in Addison Gardens designed by his friend Mr. Halsey Ricardo was a great success. The interior contains some of De Morgan's finest wall-tiles. The staircase at Leighton House is thus decorated, and in the Arab Court some of the tiles Sir Frederick Leighton brought from Damascus, not being enough for their purpose, were matched in the De Morgan ware. Those supplied were so similar in colour and texture that Sir Frederick declared that only a certain peculiarity in the original tiles could identify them. It may interest a student of the De Morgan ware to know that some of the beasts and birds in the designs were done by another hand. . . ."

* * *

The Society of Architects and the R.I.B.A.

In their annual report for the past year the Council of the Society of Architects say that they have long felt that, if possible, opportunity ought to be made during the War for a conference with the R.I.B.A. on some points at issue hitherto between the parties, so that the friendly relations existing at present between them might become permanent and the need for raising similar contentious questions after the War become non-existent. After due deliberation, and taking fully into account the delicacy of the task, the Council felt justified in taking the initiative towards further co-operation. A letter was therefore addressed to the Council of the R.I.B.A. suggesting a conference of representatives on registration and

other matters. In doing so the Society pointed out that both bodies were to a large extent agreed upon the principle of registration, but divided upon the method of carrying it into effect, the result being that when either party made a move a deadlock ensued. The Society also suggested that even on less contentious matters there was unnecessary overlapping and duplication of effort, and that there was room for co-operative action on economic lines in the direction of the standardization of forms of contract and other professional documents, and in other ways. The reply of the Council of the R.I.B.A. was to the effect that as the subjects suggested for consideration at the proposed conference were of a controversial character, the Council were precluded from discussing them during the War by pledges given to their members. The Council of the Society received this information with regret. They will now have to consider whether, in these circumstances, the Society shall proceed independently in formulating its registration programme, issuing its form of contract, and developing its other reform proposals in readiness for propaganda work after the War.

* * *

The Wandering Statue of Clive.

The lawn in front of Gwydyr House, Whitehall, being required for a "departmental annexe," the statue of Clive that stood there without much justification has been moved to King Charles Street, and now stands beside the India Office, where it may be considered to be in an appropriate position; for did not Clive "create the Indian Empire before he was forty years old"? But at the next removal (for statues have a restlessly peripatetic habit) he should be taken inside, where he would be more inspiring and less subject to climatic vagaries, and where, symbolically of his desperate career, he could stand with his back to the wall. It is one of the chief disadvantages of the placing of outdoor statues that a back view of them is provocative of resentment and derision; as when some eighteenth-century lampoonist wrote of Bird's Queen Anne at St. Paul's that Her Majesty stood "with her face to the inn and her back to the church." Outdoor statues, therefore, would be safer from criticism if they made a habit of standing in niches.

* * *

A Great Sanitary Reformer.

We owe so much to the developments that have taken place in sanitation that one cannot pass without comment the name of S. Stevens Hellyer, who died last month in his seventy-sixth year; for Mr. Hellyer was a pioneer in sanitary reform, and took a large part in the improvements that have been effected since the Royal Society of Arts gave him a platform in 1881, on the invitation of the National Health Society. Perhaps he was then, as certainly he was not long afterwards, at the head of the largest army of plumbers ever got together under one command. What Chadwick, Simon, and Playfair were in theory, Hellyer was in practice. He translated into terms of plumbing the hygienic ideals that scientific imagination bodied forth—"turned them to shapes, and gave to airy nothing a local habitation and a name." He trained and educated a large number of competent plumbers, not only developing in them skill of hand and an intelligent perception of principles, but imbuing them with an enthusiasm for their craft that had slumbered inert until he quickened it.

* * *

"The Western Front."

Part 2 of "The Western Front," containing another series of Mr. Muirhead Bone's drawings, is fully equal to the high standard of the first part, and includes several fine drawings of architectural subjects. The price is 2s.

NOTES OF THE MONTH.

Roads Old and New.

In the latest number of "Road Reinforcement," a well-produced publication which is issued occasionally in the interests of B.R.C. Fabric by The British Reinforced Concrete Engineering Company, Ltd., 1 Dickinson Street, Manchester, there is a most interesting article on "National Highways," in the course of which the author says: "The science of road-making almost died out in Europe between Roman times and the close of the eighteenth century. The Romans had the art in great perfection. There is nothing which tells us more of the majesty of Rome than their roads, some of which, in massive fragments, are still serviceable. The very pride and power of the Roman character comes out in the circumstance that their roads go on a straight course from point to point, and seem hardly to care about avoiding easily avoidable obstacles. But, after Roman times, European roads fell into a bad condition, which lasted many centuries. This state of affairs comes out constantly in the literature of the seventeenth and eighteenth centuries. The great road through Wales to Holyhead was in such a condition that in 1685 five hours were occupied in travelling the fourteen miles from St. Asaph to Conway, and we read without surprise that in Derbyshire travellers were in constant fear of breaking their necks. Pepys's Diary testifies in more places than one to the possibility there always was of losing the average road entirely, so faintly defined was it from the heath and fens through which it ran, and Arthur Young's Travels show that affairs were not much better in 1770. The improvement began in the nineteenth century, and it began in France. It was about a century later—at the beginning of the twentieth century—that the coming of the

motor opened a new chapter in road construction and administration, and gave these subjects a new urgency. In a sense, the motor-car has turned the whole country into one parish, and in the establishment of the Road Board we have the first glimmering of recognition: that the roads are a national service over which the State can at least cast its eye." B.R.C. Fabric, it may be added, is largely used for road reinforcement.

* * *

Cathedral Memorial to Nurse Cavell.

A memorial to Nurse Cavell, designed by Mr. Temple Moore, has been set up in the nave of Peterborough Cathedral. It includes a medallion portrait, with the following inscription, cut in letters copied from a beautiful seventeenth-century monument: "In thankful remembrance of the Christian example of Edith Louisa Cavell, who devoted her life to nursing the sick, and for helping Belgian, French, and British soldiers to escape was on 12 October 1915 put to death by the Germans at Brussels, where she had nursed their wounded. This tablet was placed here by the teachers, pupils, and friends of her old school." It is erected on one of the great Norman pillars of the nave.

* * *

Military Crosses for Architects.

Among recent recipients of the Military Cross for distinguished service in action are Capt. Michael Waterhouse (son of Mr. Paul Waterhouse) and Capt. Maurice E. Webb (son of Sir Aston Webb).



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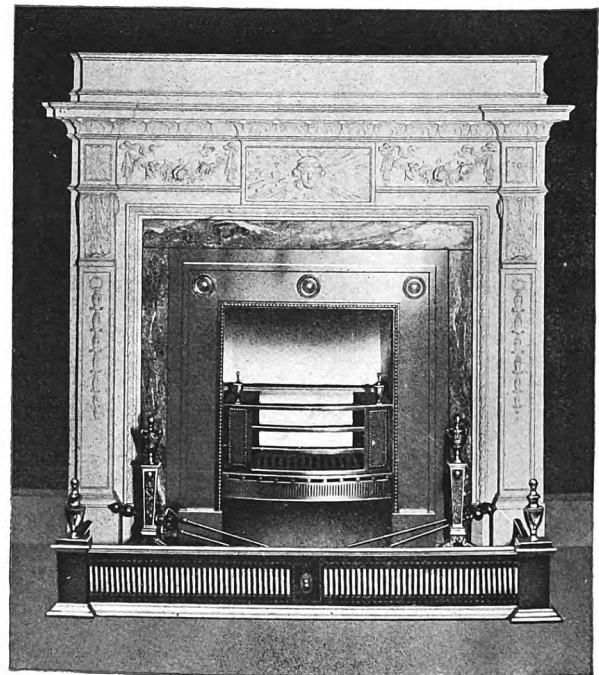
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NOTES OF THE MONTH.

The Big Idea in Architecture.

What we especially want to get is a broader grasp of the things that lie before us, says "Ubique" in "The Architects' and Builders' Journal," taking up the theme of Professor Lethaby's article in last month's REVIEW. "The Americans have got such a grasp, and that is why they are so ready to do the 'big' thing. Of a score of illustrations that come to mind, take, as an example, that great scheme of Burnham's for the lay-out of Chicago, and the magnificent drawings of it which Guerin was commissioned to make; a scheme, be it remembered, not springing from the imperious wish of a Consul or an Emperor, but put forward by a Commercial Club, i.e., a body of business men, imbued with a high civic sense. In our own metropolis how few are the 'big' things. St. Paul's, the British Museum, the Mall, the Embankment: we soon run over the list of them. Our stations are huddled in the midst of mean streets, and there are not half a dozen fine vistas to be found in the whole area. That is why it is good to see students given problems on a grand scale. The parochial mind thinks that the student will never get a Royal Palace or Bourse to design, and therefore he would be much better occupied with £30 villas or shop premises on a narrow frontage, this being the sort of work he will be most likely to carry out in actual practice. But there the small mind is hopelessly wrong, for it is this limiting of the outlook to the little things that has killed all sense of civic spirit; among the lay public it breeds the petty schemes of the Council Chamber, and among architects it breeds dull wits that can never rise to the great occasions. We need to get rid of this small outlook, and in its place to set up something better and broader, some-

thing which, when the time comes to deal with a National Memorial, will not be content with a scheme combining 'beauty with utility,' and this on a niggardly scale, but will be heart and soul for a grand monument worthy of the men who have given their lives for the nation's cause."

* * *

Partnership.

Mr. George Hubbard, F.R.I.B.A., of 112 Fenchurch Street, E.C., has, as from 1st January, taken his son, Mr. Philip Waddington Hubbard, B.A. (Cantab.), into partnership, together with his assistant, Mr. William Charles Symes, P.A.S.I., who has been with him for more than twenty years. The style of the firm will be known in future as "George Hubbard and Son."

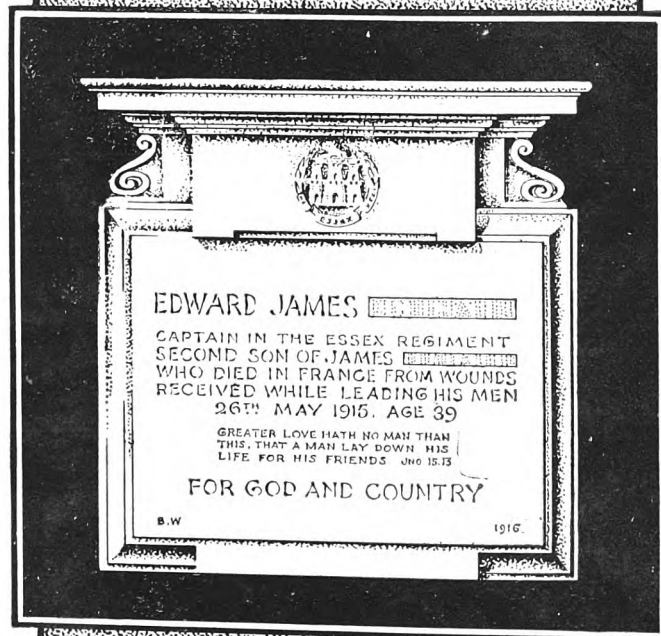
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E. R. Robson and the London Board Schools.

By the death at Blackheath of Mr. E. R. Robson, F.R.I.B.A., after a short illness, at the age of eighty-one, a distinct link is broken with a phase of modern architectural development; for Mr. Robson, in his capacity of Architect to the London School Board, evolved a type of Board School which was at once individual and successful, and of so marked a character that we at once recognize his hand in the many schools that were designed by him.

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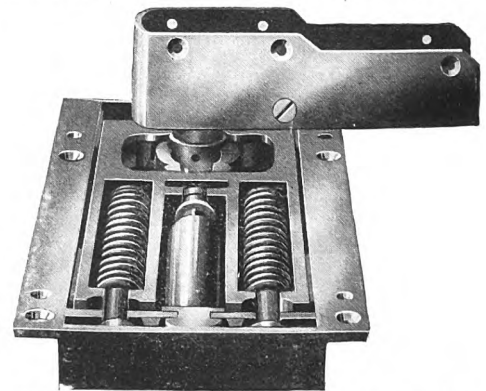
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NOTES OF THE MONTH.

Photographs at the Academy : an Innovation.

By a special regulation, photographs of architectural work will be admissible for this year's Academy. "The size of the photographs must be not less than 12 in. by 8 in.; they should be framed in slight wood frames with or without mounts, which may be tinted. The buildings shown must have been erected within the last ten years. More than one photograph of the same building may be included in one frame. Photographs of architectural sculpture will also be admitted under similar conditions." Commenting on this innovation, which the Council of the Academy ought to have countenanced years ago, "The Architects' and Builders' Journal" says: "Its effect must be to give specific character to a section of the exhibition that has languished because its object has been misunderstood by the general public, and seems indeed to have been curiously misconceived, or but dimly discerned, by the majority of the hanging committee. Certainly it should have been always perfectly obvious that the primary object of an architectural section was not the making of pictures, but the representation of architecture. . . . Skill in painting or drawing does not necessarily coincide with meritorious architectural design, and it follows that while probably much good work has been rejected for feebleness in the delineation, much possessing but little architectural merit has been accepted on its sheer pictorial value. . . . Many excellent architects have neither the time nor the inclination to achieve Academy standard in graphic illustration of the buildings which are, after all, the architect's true medium of expression. That this admission of the camera will greatly discourage draughtsmanship we do not believe, for the artistic *projet* has a distinctive value that is clearly recognized and cannot be superseded. Why, however, is the extraordinary size of 12 in. by 8 in. prescribed? It is a strange hybrid. The nearest commercial or standard sizes are 12 in. by 10 in. and 10 in. by 8 in.—the latter more popular in America than in this country. We would suggest, also, the admission of the popular whole-plate—8½ in. by 6½ in.; but at least the dimensions should be those to which British photographic plates are usually made, and we are at a loss to understand why an 'off' size should be specified."

* * *

The Lost Opportunity in Dublin.

So numerous have been the reports on the rebuilding of the Sackville Street area of Dublin, which was destroyed in the Irish Rebellion of last Easter, that it is difficult to discover exactly what has been decided upon. But in the review of the past year in a recent issue of the "Irish Builder" we find a very succinct account of the different stages and of the present position, and as the matter is of general interest we take the liberty of abstracting the following particulars:—"General opinion seems to concede that the destruction of Sackville Street was inevitable in the circumstances. Another section inclines to the view that the same ends might have been secured by less drastic measures. Be that as it may, the results remained, and afforded a magnificent opportunity for creating, perhaps, the noblest street in Europe; but how badly the opportunity was lost it is needless to repeat. The Lord Mayor and the community were enthusiastically in favour of a reconstruction in the 'grand manner,' but the property owners and those who control such matters had so little enthusiasm, were concerned in narrow interests, and failed so completely to see to the great and noble traditions of eighteenth-century Dublin, that Government and the Corporation took the lower line, and so the greatest and most wonderful architectural

opportunity of a century was lost. The citizens, as a whole, were splendidly ready for a lead, but those whose natural function was to lead, failed to understand either their responsibility or the occasion, and displayed Dublin, a great and ancient metropolis, possessing architectural traditions hardly second to any other city in Europe, in the guise of a petty provincial town, lacking the spirit of civic enterprise. It is true, a Bill has been secured by agreement between the Corporation and the property owners, but it is so hedged with restrictions that it cannot be expected to result in a good scheme. The most that can be expected is that it may save us from the worst effects of an entirely uncontrolled scheme: from a nightmare of colour, for example. The Bill, being passed, may be expected, from the material standpoint, to provide a considerable amount of employment for architects, builders, surveyors, and workers. It is much needed, indeed. Architects, engineers, and surveyors have had a bad time since the War began, whilst the distress in Dublin amongst the working classes is particularly severe this winter. The amount of work to be done in the destroyed area is so considerable that it may be looked to to afford employment for some time to come."

* * *

A Notable Exhibition of Furniture.

The War having temporarily claimed the London residences of the Duke of Buccleuch, the Duke of Devonshire, and the Duke of Westminster, the valuable collections of furniture which they contained have been deposited by their owners on loan in the Victoria and Albert Museum, and the public is thereby indebted to them for a highly important and interesting exhibition. The principal collection is that lent by the Duke of Buccleuch from Montagu House. It consists, for the most part, of French furniture belonging to the period of Louis XIV to Louis XVI, and includes a remarkable series of Boulle examples, pieces signed by Carlin and Joseph, chairs and screens covered with Beauvais and Gobelins tapestry, and many other valuable specimens. The collection lent by the Duke of Devonshire from Devonshire House consists almost entirely of furniture designed by William Kent, the architect of that house when it was rebuilt in 1734, after a fire in the preceding year. It includes about twenty typical examples of Kent's work, and thus will afford to students a unique opportunity of studying the characteristic style of this important artist. Among the pieces lent by the Duke of Westminster from Grosvenor House, the most striking are a pair of Boulle armoires, similar to the well-known examples in the Wallace Collection and at Windsor Castle. The exhibition has been arranged in the Loan Court on the ground floor of the Museum.

* * *

The late Mr. March Phillipps.

Architects will have noted, with real regret, the death of Mr. March Phillipps; for though many were unable to accept his point of view in regard to architecture, all were ready to acknowledge his brilliant literary gifts and personal charm of manner. He wrote in a most delightful style, and with such persuasion that it might be said of him that no one since the time of Ruskin so completely captured public interest in the art of building. The columns of the "Morning Post" were his chief vehicle of expression, and much of what he wrote there and in the "Quarterly Review" was gathered into more permanent form in his books on "The Works of Man" and "Form and Colour."

NOTES OF THE MONTH.

Architects and National Service.

On February 21st Mr. Neville Chamberlain, Director-General of National Service, received a deputation of architects, including Mr. Ernest Newton, Sir Aston Webb, Sir John Burnet, Sir Ernest George, Mr. Reginald Blomfield, Mr. Paul Waterhouse, Mr. H. V. Lanchester and Mr. E. Guy Dawber, representing the R.I.B.A.; Mr. John B. Gass (Manchester), Mr. W. A. Harvey (Birmingham), Mr. A. B. Burleigh (York), Mr. A. F. Watson (Sheffield), Mr. Lennox Robertson (Cardiff) and Mr. T. Forbes MacLennan (Edinburgh), representing Allied Societies; Mr. A. G. R. Mackenzie, representing the Architectural Association; Mr. Edwin J. Sadgrove and Mr. A. Alban H. Scott, representing the Society of Architects; Mr. Basil Champneys, Mr. W. H. Cowlishaw, and Mr. F. J. Wills, representing unattached architects; and Mr. H. M. Fletcher and Mr. Percy Tibbs. Mr. Ernest Newton, in introducing the deputation, said their knowledge and experience had, unfortunately, not been made use of as it might have been, though it would have saved delay, mistakes, and much waste of money, and their object in now coming was to indicate the services which architects believed they could render to the State. Mr. Reginald Blomfield, Mr. John Gass, and Sir Aston Webb then spoke, after which Mr. Neville Chamberlain replied, promising that the case presented should receive careful consideration.

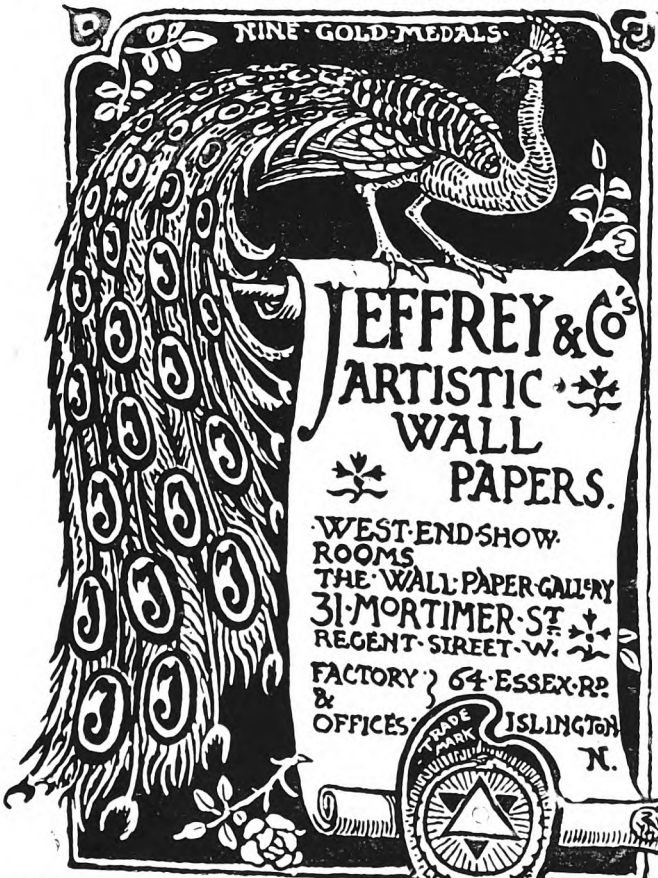
Verdun and its Cathedral.

"When I was in Arras last September, the Hôtel de Ville was in ruins, and the demolition of the cathedral had been

completed. The impression seems to be general that a similar state of devastation exists in Verdun. As a matter of fact, Verdun is over three miles away from Fort Douaumont, the nearest point held (at the time of my visit) by the enemy. The two towers of the cathedral still stand. From an architectural viewpoint they could have been more easily spared than the beautiful Gothic tower of the Hôtel de Ville at Arras. Verdun is only partially destroyed. Many of its houses are intact, with the walls marred only by the fragments of broken shells exploding in the streets. But its civil population has entirely disappeared, and only men in uniform are seen within the gates. On either side of the Rue de Ru, leading from the citadel to the centre of the town, the houses are merely hollow and deserted. They are chipped with shell-holes, the shutters awry, the tiles on the roofs are broken, and the chimneys lean over the street at perilous angles. But the houses are not in ruins. Many of them could be rehabilitated without much effort. It is incredible that the cathedral of Verdun is so little damaged. Perched on its hilltop, it dominates the city and the silvery thread of the river below. For miles about the rolling country it stands out as a landmark. Though by night and day shells whistle by it, destined for the supply-trains on the roads that feed the Verdun sector, its outlines are intact. The railing that surmounts the tower on the right, as seen from the courtyard of the Bishop's Palace, has been partly blown away, and the façade is plentifully splintered with flying shell fragments. It would almost seem as though the Germans deliberately intended to spare the cathedral."—From "My Two Visits to Verdun," by Walter Hale, in "Harper's Magazine" for February.

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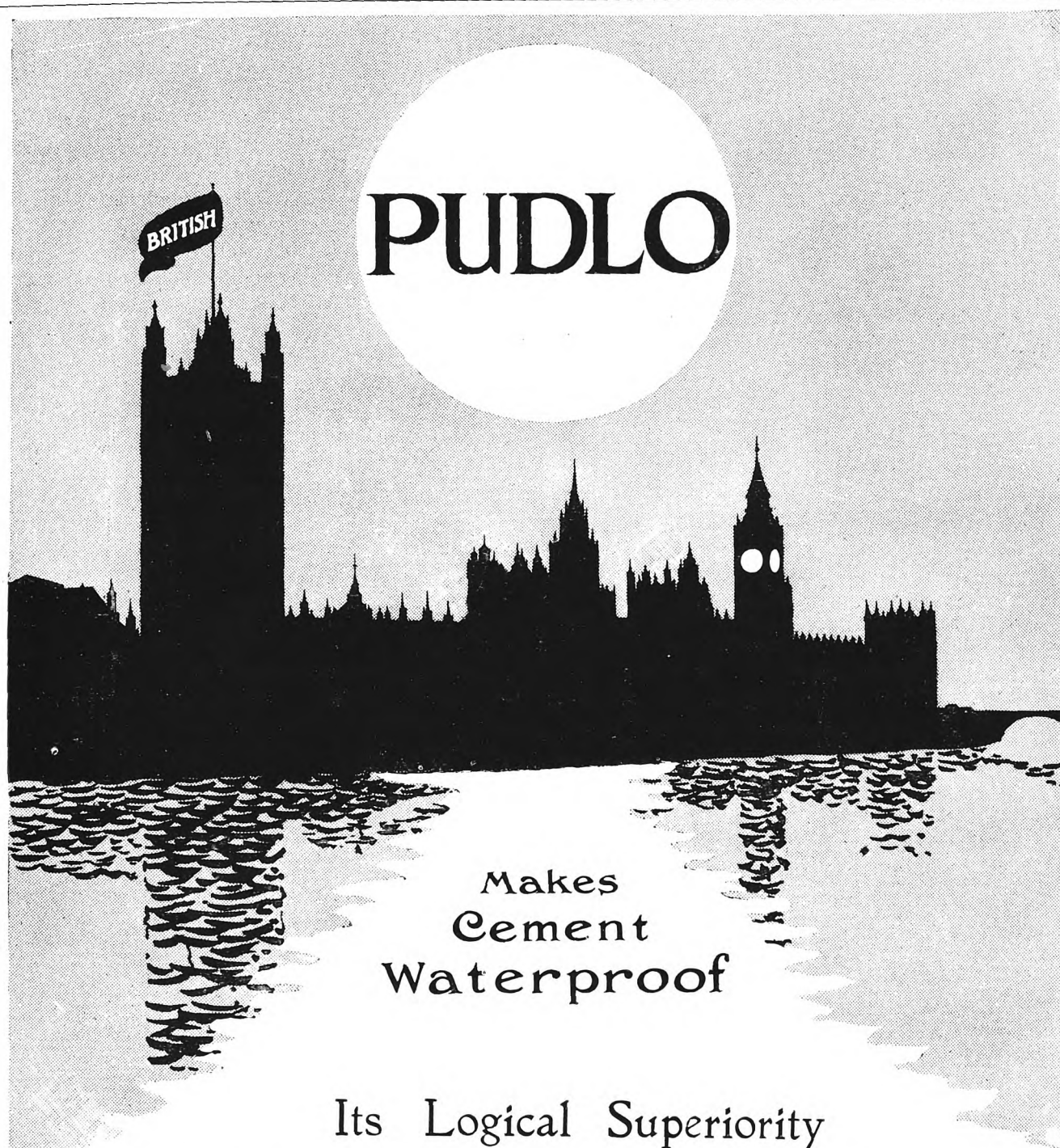
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WHO DIED IN FRANCE FROM WOUNDS
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NOTES OF THE MONTH.

A Belated Architectural Competition.

Eight months is certainly a long time to wait for the results of a competition, and the Royal Institute of the Architects of Ireland cannot be convicted of raw haste in protesting against this delay, which they say has occurred with respect to the competition for the new University buildings of the National University of Ireland. Possibly, as in the case of the Dublin replanning competition, the mild reminder will have the necessary effect. Conceivably the University authorities, harassed by the War, the Rebellion, and such-like fardels, may have forgotten all about such an inconsiderable trifle as an architectural competition for University buildings; but the architects who took part in it must retain a lively recollection of the hard work it entailed, and of the hopes and fears it excited. As a matter of mental and emotional quietism, they would willingly forget these pangs, but—the human mind being what it is—they would prefer certainty of failure rather than uncertainty as to success. Why they should be so long denied this satisfaction of the mind is hard to understand. Let us hope that the intervention of the Irish Institute will have the desired effect in ending the suspense.

* * *

The Royal Gold Medallist.

This year the Council of the Royal Institute of British Architects have nominated M. Nenot for the Royal Gold Medal. The selection is a most happy one, for it not only makes acknowledgment of the high merit of a most accomplished architect, but also pays a graceful compliment to our

gallant Allies. M. Nenot's work at the Sorbonne stamps him as a worthy modern exponent of the best French traditions, and many other buildings designed by him bear equal testimony to his scholarly refinement.

* * *

War and Westminster Cathedral.

Progress with the scheme of the gradual decoration of the interior of Westminster Cathedral has been interrupted by the War. This recalls the fact that when the marbles for the monoliths supporting the vault of the north and south aisles, obtained at great trouble and cost from ancient quarries at Thessaly, were being brought down to the coast, they were captured by the Turks in the Greco-Turkish War of 1894 and held for some time. Thus, once again, the work of completing the interior of the cathedral has been delayed by War.

* * *

Dissolution of Partnership.

The partnership hitherto existing between Mr. Charles J. Blomfield, F.R.I.B.A., and his brother, Mr. A. C. Blomfield, F.R.I.B.A., has been dissolved as from the end of last year, and the firm of "Sir Arthur Blomfield and Sons" thus comes to an end. Mr. Charles J. Blomfield now practises on his own account from 125 Park Road, N.W.

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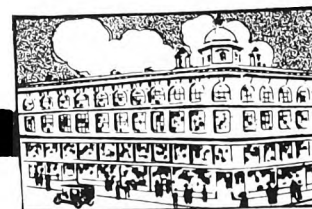
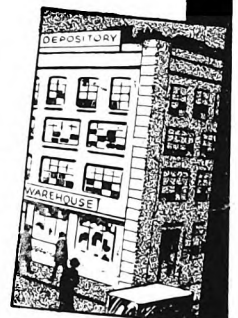
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NOTES OF THE MONTH.

The Housing Problem after the War.

Mr. Mervyn Macartney, writing to "The Times" on the subject of working-class housing, points out that consideration ought to be given now to schemes for providing proper houses in town and country for the armies of men and women who will be demobilized after the War. He says: "We do not require a fresh department for this purpose. To all intents and purposes the necessary machinery already exists in the Local Government Board. But its powers are shackled by red tape. Few of us have the time or pertinacity to carry through a housing scheme in the teeth of the opposition of local interests, backed by the legal subtleties of the Local Government Board by-laws. The housing accommodation of every parish should be reported on by some capable resident. These reports should be carefully investigated by a Government inspector, and, if his review of the case is favourable, proceedings should be begun to carry out the recommendations of the report. Speaking from a certain amount of experience, I feel confident that it would be quite possible to select the plans of a dozen cottages and have them standardized, so that they could be erected in any part of the United Kingdom. A price could be obtained in competition, which would bring the cost down to the lowest possible figure compatible with sound work. By having all the buildings erected to one plan the work of supervision would be reduced to a minimum. But the first thing to be aimed at is the sanction of Government to some scheme which would secure the co-operation of those able and willing to assist, together with the compulsory purchase of land, and the abrogation of vexatious and unnecessary by-laws. I believe agriculture is likely to receive much attention from Government, and the scarcity of farm hands will be one of the principal problems. We shall have to devote much time and care to this question in order that the young and vigorous youths of our country may be induced to settle down in rural districts. We must remember that Hodge is no longer the stay-at-home yokel whose vision was limited to a radius of six or eight miles. He will be alert in mind and body, used to mechanism, and handy with tool and pick. He will have mixed with our Oversea soldiers, as well as French and American troops. The prosperity of the Colonies, their generosity to settlers, and the allurements of freedom from the humdrum conditions prevailing here, will appeal to the British spirit of independence. Moreover, the minds of the women also have been unsettled. Many have pledged themselves to go as the wives of our gallant soldiers to their homes across the seas. If we do not take steps to make labour on the farms attractive we shall be left with the old, the infirm, and the maimed just at the very moment when we want to employ the flower of our nation's manhood in its largest and most natural industry, and when we are beginning to realize the supreme value of children as a national asset, more precious than gold."

* * *

The Charing Cross Bridge Bill.

Last month the re-introduced Charing Cross Bridge Bill was read a second time by 128 votes against 56. This result may be attributed to the exigencies of the times, and to the ready resort to compromise when contention would be highly inconvenient, rather than to an altered view of the merits of the case. Factors that really determined the issue were the apathy of the London County Council, the acquiescence of the Westminster City Council, and the intervention of the Government, which sought to placate the opponents

of the Bill by persuading the railway company to insert a clause providing that if the company's interests are bought out within ten years, the cost of the projected work—£167,000—shall be deducted from the purchase price. This complaisance on the part of the company had, no doubt, the moral effect designed of seeming sweetly reasonable; but the clause may be justly suspected of having no material force whatever, beyond that of enabling the company to carry their point, with the ulterior consequence of postponing reform, notwithstanding the specious plea of Mr. G. H. Roberts, as spokesman for the Government, that the execution of this work would not prejudice any future scheme for re-planning. That, however, is precisely what it will do; otherwise there would have been no particular reason for opposing the Bill.

* * *

War Damage to Venice.

Venice has been attacked from the air twenty-one times since the outbreak of the War. The first bombardment (writes Mr. Horatio Brown in "The Times," in a communication dating from Venice) took place on May 24th, 1915, the day War was declared. All the attacks have been carried out by aeroplanes. In 1915 there were eight, last year thirteen. As to the actual damage done to the city, it is surprising that there has been so little when we remember the frequency and viciousness of the attacks. Many of the bombs fell in the water, and were comparatively harmless; but neither the Venetians nor their enemies can tell what precious monument may not be sacrificed in some future raid. Curiously enough, the most conspicuous buildings damaged so far have been churches; some private houses have been wrecked, but none of the monumental palaces. The raid of October 20th, 1915, which took place at 10.30 p.m., demolished the roof of the Scalzi Church, near the railway station, with the ceiling by Tiepolo, representing the Translation of the Holy House; the pavement and the marble decorations also suffered severely. Though the fresco was not one of Tiepolo's finest works, it can never be replaced, and, on the whole, the damage to the Scalzi is the most serious artistic injury that Venice has so far received.

* * *

Workers Wanted for the A.A. Red Cross.

Having fulfilled its mission as a recruiting agency, the Architectural Association turned its attention to Red Cross work. Its Red Cross Detachment (London 43rd) is performing excellent national service, in which all who are able should very willingly engage. Architects are specially invited to confer with Mr. F. R. Yerbury, the Quartermaster (37 Great Smith Street, Westminster, S.W.1), who will put them in the way of rendering effectual personal aid to those who have fought and suffered. In this most humane work all are anxious to share, but very many hold aloof from it in modest distrust of their qualifications. These are the very men who become the most effective helpers, and astonish themselves with their success in work from which they had diffidently shrunk. There is no Procrusteanism in the organization. Those who are physically strong will be afforded opportunities of turning this advantage to good account, while those who are less hardy will be allotted tasks which are not beyond their strength. It is hoped that the sense of duty and of esprit de corps will be so strongly stirred by Mr. Yerbury's appeal as to give the A.A. Red Cross Detachment the recruits of which it is badly in need.

NOTES OF THE MONTH.

Manchester's Old Infirmary Site.

The Manchester Corporation having bought the Old Infirmary site with the express object of erecting on it some sort of palladium of the fine arts, has before it a proposal to substitute some sort of a tramway shed. Against this shocking anti-climax the council of the Manchester Society of Architects has very properly lodged an energetic protest. Fortunately it is only a special committee on the passenger transportation problem that has put forward this dismal scheme, and there is a possibility that the Corporation may have the wisdom and strength to refer it back. It must be more than a decade ago that the Corporation bought the site of the infirmary for £4,000, with the intention of adding to the amenities of the city. It is now proposed to use it in the contrary sense, to the scandal of Manchester's Piccadilly. Surely the transition from an art centre to a tramway centre is too violently reactionary to succeed, and the Manchester Society of Architects should have no great difficulty in persuading the Corporation of the practical unwisdom of putting to sordid use a site that should be dedicated to dignity.

Architects and National Service.

In his reply to the deputation of architects which recently waited upon him, Mr. Neville Chamberlain said that he would welcome advice as to the most suitable employment for architects under the National Service scheme, for which he asked all professional men to enrol, stating that he hoped to deal with

such offers on a suitable basis. The deputation has resulted in the formation of an Advisory Council which has decided to ask all architects in a position to sign the form to send it *in duplicate* to the nearest architectural society allied to the Royal Institute of British Architects, or to the latter in the case of practitioners in London and the Home Districts, so that the whole of these forms may be collected and sent to the National Service Headquarters in the form of a united offer from the whole profession. It is hoped that a prompt and extensive response may result from this appeal.

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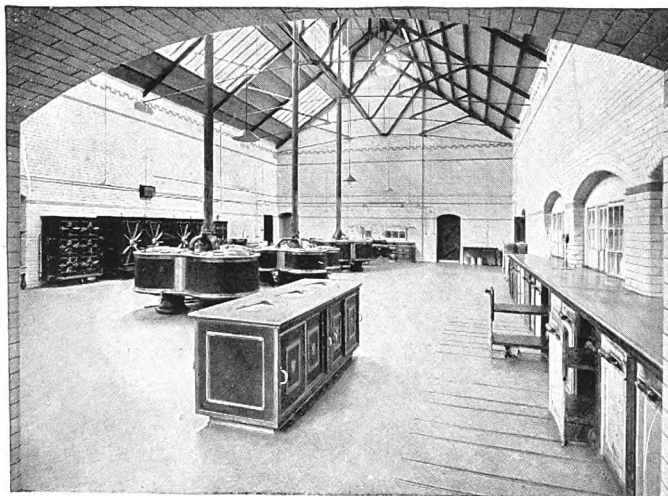
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NOTES OF THE MONTH.

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* * *

Cheaper County Council Schools.

A most important step has been taken by the London County Council with respect to the design and construction of their school buildings. On the recommendation of the Buildings Committee, the Education Committee have determined to adopt a cheaper type of school building, of which the cost will work out not to the customary £15 15s. a head, but to £11 4s. 9d., "a net reduction of £4 10s. 3d. per head, equivalent to a reduction of £4,045 on a standard school of 896 places." There are to be thinner walls, and these are to be built of Flettons, faced externally with stock and special bricks instead of red bricks. Ornamental brick cornices to elevations are to be omitted, and stone dressings to entrances are not to be provided. For some years past a movement in favour of cheaper schools has been gathering force, and there

is much to be said in its favour. With educational methods and ideals subject to frequent revisal, populations fluctuating, and new methods and materials of building construction coming into use, the inconsistency of building schools as if they were intended to defy time and resist change became clearly evident. A good case has been made out for a lighter and less permanent type of building.

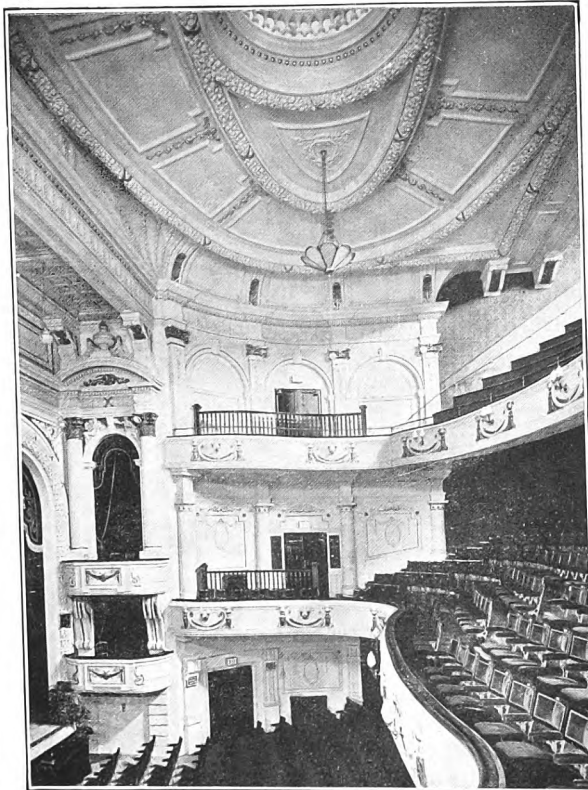
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In the National Cause.

All who are endeavouring to do their patriotic duty in the present crisis by cultivating vegetables in house-gardens and allotments will find some useful information on artificial manures in a booklet called "Grow More Vegetables," issued by the Sulphate of Ammonia Association, of which the chairman is Mr. D. Milne Watson, LL.B., managing director of the Gas Light and Coke Company. Detailed instructions are given of the nature of the dressings required for individual crops, the most important constituent of those dressings being sulphate of ammonia, which is one of the chief residuals of gasification, and is at once the best and the only British form of nitrogen produced. The booklet can be obtained free and post free on application to the Sulphate of Ammonia Association, 84 Horseferry Road, Westminster, S.W.

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NOTES OF THE MONTH.

Education and Council Schools.

At their last meeting before the Easter recess, the London County Council adopted a report of their Education Committee recommending the abolition of exemptions for children under the age of fourteen, and the establishment, after the War, of compulsory continuation education for young people from fourteen to seventeen. It is evident, therefore, that the Council is substantially in agreement with the recommendations of the Departmental Committee, and is resolved to be in the van of the new movement. It will be, no doubt, among the first of the authorities to build or to modify schools in accordance with the new policy, and it is therefore under a moral obligation that its lead shall be in every way exemplary of excellence rather than of the severe economy foreshadowed in a former recommendation of the Education Committee to cheapen schools to the extent of denuding them of all external embellishment. We are sorry to see that the Council has sanctioned this extreme severity. It has agreed also that "until further orders" (a welcome saving clause) the amended plans and specifications for the proposed "Stowage" school, Greenwich, shall form the authorized standard for school buildings. We are to have an opportunity of seeing "as soon as possible" what the new type of school will look like when built. In the meantime all that need be said is that the higher economy does not discount the value of external appearance, which is itself a most potent and most persistent means of education. Whether that means of education is to be good, bad, or indifferent, is a question that now hangs in the balance, and we very earnestly urge that it must be settled in the interests of amenity rather than in those of a false economy that, in its ultimate issues, is purely wasteful. This is a matter of so much public and professional importance that we think the organized architects would be well advised to take it in hand promptly and vigorously, approaching first the Council, and afterwards, if necessary, the Minister of Education, who, being a practical expert in education, and therefore acquainted with the value of æsthetics, may be confidently expected to sympathize with the architectural view.

The Sydney Chair of Architecture.

Recording that the Chair of Architecture at the Sydney University has been endowed to the extent of £2,000 annually, our Australian contemporary "Building" comments that this is unique in the way of endowments. Law, Medicine, and the other endowed professions are supported from a general approbation. A special sum has been passed for Architecture. The question has arisen as to the appointment of a professor. A temporary appointment is favoured in some quarters. It is maintained that the field will not be clear for the selection of a suitable professor until the end of the War. The Senate, however, believes that the man must make the position, and he should be there from the outset. The estimated cost of the establishment of a professorial Chair of Architecture is: One professor, £1,100 per annum; one assistant, £250 per annum; apparatus, £650 per annum. Total, £2,000 per year. The course which is being considered by the Senate of the University is: Examination or leaving certificate of high schools in the following subjects: Mathematics (trigonometry, plane), algebra (binomial theorem, geometry), English, French, or German, ancient and modern history, elementary plane and solid geometry, elementary physics, elementary chemistry, elementary freehand and model drawing.

The subjects for the course in architecture should be: First Year.—Architectural drawing, freehand drawing, elements

of architecture, elements of design, descriptive geometry, shades and shadows, perspective, physics (light, heat, electricity), inorganic chemistry (quantitative), mathematics, geology, construction.

Second Year.—Architectural design, freehand drawing (antique), water-colour drawing, architectural history, construction, mathematics, petrology.

Third Year.—Freehand drawing (life), architectural history, architectural design, historic ornament, construction (including graphic statics), water-colour, sanitary science, mathematics.

Fourth Year.—Design, freehand (life in colour), water-colour, pen-and-ink rendering, history of sculpture, history of painting, professional practice (including ethics, jurisprudence, and business), special lectures (including town planning).

It is not stated whether or not it is proposed to create a Faculty of Architecture granting degrees; but this, of course, would be a logical and almost an essential development.

* * *

The Cathedral of St. Mary, Edinburgh.

The western spires of this church having been completed, "The Scotsman" takes occasion to give a succinct history of the building. It is now more than forty years ago since the slowly rising pile of St. Mary's Cathedral began to arrest attention in the western part of the city. It owed its origin to a bequest to the Scottish Episcopal Church, as heir and residuary legatee of two sisters, Misses Barbara and Mary Walker of Coates, whose property was valued shortly after the death in 1871 of the latter at nearly a quarter of a million. The fabric as completed has cost altogether about £144,000, of which £13,200 represents the cost of the twin western spires. Their erection has been carried out under the direction of Mr. C. M. Oldrid Scott, architect, Westminster, who has followed closely—except in a few minor details—the original designs of his grandfather, Sir G. Gilbert Scott, R.A. The execution of the work was entrusted to Messrs. E. C. Morgan & Sons, builders, Glasgow. Mr. E. C. Morgan acted as clerk of works for Sir Gilbert Scott all the time (1873-9) that the erection of the main building occupied; he was also the builder of the chapter house. It had been a long-cherished ambition with him that he should have a hand in finishing the fabric in which he rightly took a deep interest. Though almost an octogenarian, he came forward four years ago with a spirited offer to build the spires at what was considered a low contract price; and when his offer was accepted he set about the work with rare enthusiasm in the summer of 1913. Needless to say, the outbreak of the War handicapped him heavily in many ways, and he did not live to see the second spire completed. He died in October last, at the age of eighty-three. The contractors were most fortunate in having a foreman joiner who has twice put up and taken down the lofty and intricate scaffolding required, with consummate skill, and without a single accident occurring from beginning to end. The height of these twin spires is 209 ft., the central spire—at the intersection of the nave, transepts, and chancel—being 67 ft. higher. It may be of interest to compare the dimensions of St. Mary's with those of some of Scotland's more ancient fanes. Its external length is 262 ft., that of St. Giles's, Edinburgh, being 198 ft.; of St. Mungo's, Glasgow, 319 ft.; and of St. Magnus's, Kirkwall, 226 ft. In width, St. Mary's measures 67 ft.; St. Giles's is considerably wider, but St. Mungo's and St. Magnus's are narrower by 4 ft. and 11 ft. respectively. The height of St. Mary's central spire, 276 ft., exceeds that of the spire of Glasgow's old cathedral by 21 ft.

NOTES OF THE MONTH.

The Condition of St. Paul's.

Canon Alexander, preaching recently at St. Michael's, Cornhill, on behalf of the Preservation Fund of St. Paul's Cathedral, said that the condition of the fabric had been the cause of very considerable anxiety to the cathedral authorities, and not least so during the last few weeks. The main trouble lay in the great piers, and in parts adjacent to them, in which serious internal fractures had been discovered recently. Experts could not tell either when the slow and delicate work of repair would be completed, or what further difficulties would be encountered. Though it was possible to obtain in Berlin an artistic photograph of St. Paul's in ruins, he had every reason to hope that for many centuries to come the golden cross would continue to send its great appeal over London.

* * *

Interesting Discoveries at Dunfermline Abbey.

Mr. P. Macgregor Chalmers, F.S.A., F.R.I.B.A., has made some interesting discoveries as the result of excavations which have recently been carried through in the floor of the nave of the old Abbey of Dunfermline, with a view to determining the site of the Holy Trinity Church, founded by Malcolm Canmore and his consort, the saintly Margaret. The discoveries which have been made are ("The Dundee Evening Telegraph" reports) of more than local importance. They solve problems which from time immemorial have puzzled ecclesiastical authorities, and they throw light on incidents in the early religious life of the community which ultimately led to the suppression of the simple Culdee Church of Scotland and the establishment of the Church of Rome as the National Church

of the country. Mr. Chalmers had a series of excavations carried through in the floor of the Abbey, and there he laid bare the fragments of a building which consisted of a nave, choir, semicircular apse, and tower. The religious houses of the Culdees were of an extremely primitive type, and during the reign of Malcolm and Margaret, in the middle of the eleventh century, several of the structures were extended and made suitable to a more elaborate ritual. The fragments of building now exposed to view at Dunfermline at once convey the impression that the building had been a composite one, and that the architect had linked on the "noble church" of Malcolm and Margaret to the primitive Culdee church of prehistoric times. In the excavation the apse and the Rood Altar have been exposed to view, and recent visitors to Dunfermline have had the opportunity of looking upon the spot which Malcolm and Margaret, more than seven centuries ago, had selected as the royal sepulture of Scotland. By voting £600 to defray the cost of the excavations and other work the Dunfermline Carnegie Trust has placed the people of Dunfermline and all students of ecclesiastical architecture under another debt of gratitude.

* * *

A National War Museum.

Sanction has been given by the War Cabinet to the scheme put forward by Sir A. Mond, M.P., the First Commissioner of Works, of establishing a National War Museum, and a committee has been appointed to carry out the project. The First Commissioner of Works will act as the chairman of this body. The object is to collect and preserve for public inspection objects illustrating the British share in the War.

[Continued on page xxiv.]

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NOTES OF THE MONTH.

The exhibits will comprise examples of the arms and other war materials used by the British naval and military forces, trophies captured from the enemy, souvenirs found on battle-fields, inventions connected with munition making at home, the literature and art of the War (including regimental magazines and trench drawings), maps, the music of the War, placards issued by the Government in connexion with the recruiting, economy, and loan campaigns, medals and decorations, flag-day souvenirs, and autograph letters of some of those who have taken distinguished parts in the War. It is hoped that all persons and public bodies who have objects of national interest connected with the War will communicate with the Secretary, National War Museum, H.M. Office of Works, Storey's Gate, London, S.W., but no article intended for exhibition should be forwarded before the Secretary has been communicated with.

* * *

An Interesting Discovery at Rome.

It seems worth while to call attention here to an interesting example of early decorative painting discovered by Mr. F. G. Newton as a student of the British School at Rome. While making drawings in a house which, judging from the character of its brickwork, is of the period of Septimius Severus, Mr. Newton found, at the back of the house, in a corridor belonging presumably to another and earlier building, some remains of a ceiling-painting of Julio-Claudian style. "The pictures," says Miss Eugenie Strong, in a letter to the Editor of "The Times Literary Supplement," "help to fill one of the many lacunæ in the history of Roman painting, which for the earlier periods has been mainly based

on the examples from the Græco-Roman cities of Campania, while examples of later date seemed totally missing." These, and other paintings copied by Mr. Newton in the house at the southern slope of the Palatine Hill, are reproduced in colours in Volume VIII (recently issued) of the Papers of the British School at Rome. From these papers it is evident that the British School is very brilliantly justifying its existence, which, while yet in its infancy, has been prolific in interesting finds.

* * *

Charing Cross Bridge and the "Business" Outlook.

Mr. Laurence Binyon states forcibly and clearly, in "The New Statesman," the case for making London tidy. Parodying a too familiar catch-phrase, he heads his article, "Business for Business' sake." Ridiculing as absurd the notion that what is done with a structure which occupies a conspicuous position on a central reach of the Thames in the heart of London (and which conspicuously defaces the position) is a question which affects nothing but the structure itself, Mr. Binyon shows that it is no less fallacious to maintain that the question is purely financial. These fallacies, he says, imply "an attitude of mind which it is before all things necessary to combat and convert." He contends that the only really practical way of dealing with such matters is the imaginative way, and that it is by fixing our attention on the immediate urgency and the immediate cost, without considering the relation of one building to another or the relation of the needs of to-day to the needs of to-morrow—in other words, by following the supposedly practical methods of the business man—that we make "such a mess" of our great towns.

[Continued on page xxvi.]

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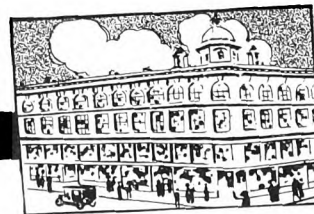
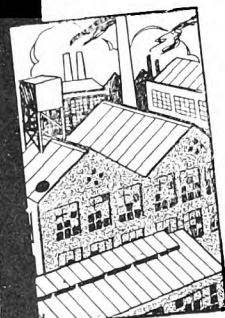
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NOTES OF THE MONTH.

"Just picture to yourself the change," Mr. Binyon writes, "the extraordinary difference of impression it would mean for a foreigner arriving in London, as well as for ourselves"—the impression, that is, which would be created if the Burns-Blomfield-Webb scheme for a new Charing Cross Bridge were to materialize—"and you will feel amazed that we have allowed these dirty red tubes and girders in our midst so long. The mere thought of their removal, as one looks at the noble reach of the river, exhilarates and expands the lungs. These things react on the nerves and on the well-being of a man more than he is aware of," and "'Business is Business' can be as inhuman, devastating, and stupid a motto as 'War is War.'" It is sound doctrine, strongly enforced. This narrow pedantry of business has been as cruel in its effects as any other short-sighted and wicked fanaticism, and, like all tyrannies, it reacts upon itself."

* * *

An Exhibition of War Medals and Decorations.

An Exhibition of Models for Commemorative and War Medals and Decorations is being held in the Georgian Hall of Messrs. Waring and Gillow, Oxford Street, London, during this month. Her Majesty the Queen has graciously granted her patronage, and among other patrons are Field-Marshal H.R.H. the Duke of Connaught, Admiral H.S.H. Prince Louis of Battenberg, The Earl Beauchamp, The Earl of Derby, Field-Marshal Viscount French, Admiral Sir John Jellicoe, and General Sir William Robertson. The object of the exhibition is to stimulate public interest in a form of commemorative art which once played an important part in the country, but which

has been neglected or fallen out of touch with public interest for many generations. It is hoped that it may not be without influence on the forms which will be adopted to commemorate the achievements of the Allies, and to perpetuate the memory of those who have fallen in this War. With a view to encouraging artists, prizes of some value are offered for the best designs in various branches of art. The interest of the exhibition should be considerably enhanced by a retrospective exhibition which will accompany it, illustrating the art of the medal from the Renaissance to the present time. Besides specimens from the Royal Collection, contributions to this loan exhibition will be drawn from the collection of naval medals belonging to H.S.H. Prince Louis of Battenberg, from the three finest private collections of Renaissance medals in the country, and from the cabinet of historical English medals belonging to Sir Arthur Evans, as well as various collections illustrating the modern development of the art, including many of the pieces issued by the Germans in connexion with the War.

* * *

Old Mantelpieces in a New Building.

As pointed out elsewhere in this issue, a number of old marble mantelpieces and grates have been incorporated in the new Cunard Building, Liverpool. These were supplied by Messrs. C. Pratt & Sons, of Brompton Road, who carry a large stock of mantelpieces of all periods, executed in old marble, stone, carved wood, and wood with compo ornamentation. Contemporary grates are also stocked. Messrs. Pratt & Sons' interesting showrooms are open to inspection at all times.

[Continued on page xxviii.]

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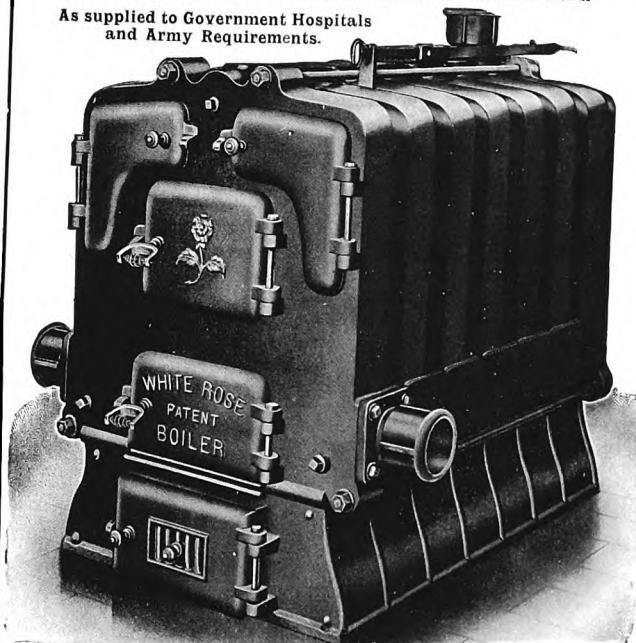
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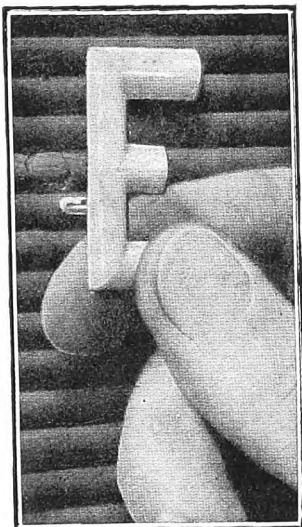
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NOTES OF THE MONTH.

Peterborough Cathedral Centenary.

Peterborough has just been celebrating, in a very modest and duly solemn way, the eighth centenary of its cathedral, Abbot John of Sais having laid its foundation-stone in March 1117. It is almost a matter of course that other churches formerly occupied the site, and that they were destroyed by direct assault and by accidental fires; and, like many another building of its age and class, it was so slowly completed as to show distinct traces of the development of style. An interesting feature is the flat ceiling to the nave—a survival which serves as an impressive reminder that vaulting was an achievement of a later day, and that its static principles were mastered after many disastrous failures. Peterborough, indeed,

is a relic of the more primitive methods which preceded the magnificence to which Gothic attained in the thirteenth century, and is for that reason more interesting as a "document" of architectural history than many a nobler fane. Its west front, however, has been not inaptly described as "glorious," and its "three gables great and fair" are celebrated in William Morris's "Earthly Paradise." Built as an Abbey, Peterborough Cathedral acquired the latter designation when Henry VIII founded his six new sees. Peterborough, it is rather curious to note, is so short a distance from Ely that the towers of the one cathedral can be seen from those of the other. Peterborough city is in the centre of what is perhaps the most prolific brickmaking industry in the kingdom—when there are no restrictions on building.



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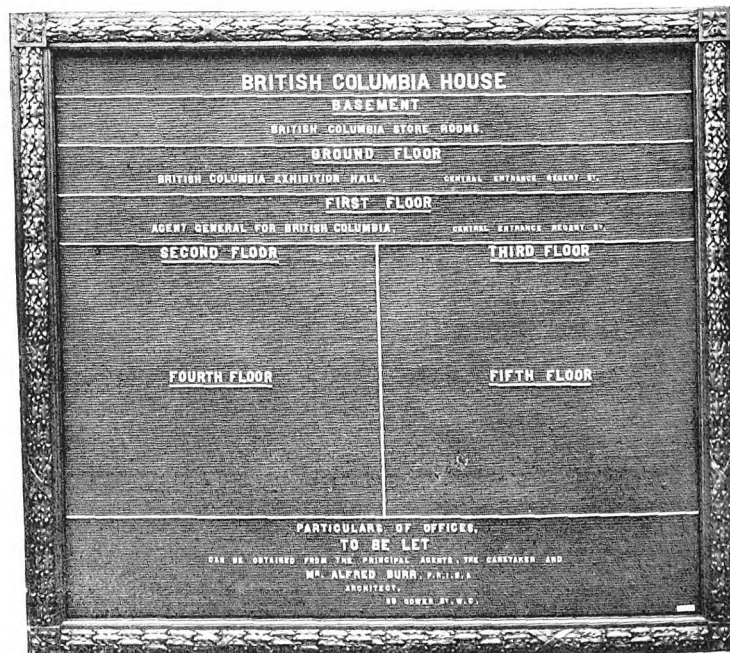
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NOTES OF THE MONTH.

War Memorials and Commercial Craftsmanship.

Professor Edward S. Prior has written to the Press in support of the Bishop of Truro's advice not to be in haste to put up war memorials. It is sound counsel with respect to what may be called general memorials, because, alas! these are necessarily incomplete until the War shall have ceased. In this respect, however, the advice is rather superfluous. With regard to individual memorials it is much less likely to be observed. Those who can afford to erect memorials to their heroic dead will almost invariably hasten to do so upon an overwhelming impulse. Professor Prior contends that "The nature of a memorial work renders all insincerity of merely commercial or professional design for it out of place. The artist craftsman is needed, who does his own work, is paid directly, and has the responsibility and honour of its art. But practically all the young men of ability in the crafts have been absorbed in the business of the War. It is common decency to await their return and not supersede them with the hack products of business designing." We do not quite like the tone of this protest. To assume that commercial or professional work is necessarily insincere is to beg a question which is eminently debatable and quite indeterminable. Equally disputable is the assertion of the superiority of the independent craftsman. In the first place, one never knows where to find him; and that as a free lance he produces better work than he would do if he worked for a firm is a gratuitous assumption. If he is a real artist, he does not sell himself hand and soul to his employers, who relieve him of a good deal of "commercialism" with which he would be burdened detrimentally to his art if he had to forage for work and haggle about its price in the market. Dull mechanical "hack designs" there are, no doubt, in plenty, but they do not all pass through the hands of the dealer or the shopkeeper; some of them come straight from the hands of the craftsman, who is *ipso facto* a dealer. With Professor Prior's plea for the young men at the front we are heartily in sympathy; but they, we are sure, would be the last to wish that all such work should be suspended until they can come back to share in it. They know that such work is needed by the elderly or otherwise ineligible artists who must perforce remain at home; and they know also that to commission it immediately is a merciful relief to the sorely stricken hearts of the bereaved.

* * *

The Late Herr Ihne and his Official Architecture.

Herr Ihne, the Prussian Court Architect, being dead, the German Press, with its customary lack of decency, is roundly abusing his memory. He was, say the organs of Prussian opinion, "at bottom more of an official than a real artist." He "was no creative force," but his buildings might have had an imposing effect if "a Will whose origin one does not know" (surely this affectation of ignorance is an aspersion on the Hohenzollern ancestry) had not driven him to all kinds of extravagances of decoration. His Prussian Royal Stables, Kaiser Friedrich Museum, and Royal Library are cited as proofs of his lack of "creative force." But what could be expected from a Prussian Court Architect, working always within the broad black shadow of the All-Highest meddler and muddler? And, in any case, "creative force" is the last and least attribute of the Huns, their genius being mainly concentrated on destruction. If they ever had any originality it has been all dragooned out of them. As long as they were content to copy foreign work (spoiling it utterly where they ventured to modify it) they produced fairly respectable architecture. From the moment that they began to scorn

foreign influence, their work, as an expression of their own true inwardness, necessarily became frightful, and has rapidly gone from bad to worse, its latest phase being sheer barbarism. A tame Socialist German organ observes of some of the designs attributed to Ihne, "One feels that these are the experiments of an autocracy which can no longer be creative." This ricochet shot at the Kaiser carries farther than the writer intended. It hits the whole German race. There is an autocracy of peoples, as well as of individuals. Art is humble, receptive, assimilative, before it can be creative; and the Germans, deliberately fostering the vices that are directly opposed to these virtues, have put themselves beyond the pale of morality in art as in ethics. Their latest works are so many monuments to depravity; and from this category Ihne's work, as tinkered by the omniscient Kaiser, cannot be fairly excluded.

* * *

Chapels and Scots Universities.

Of the four Scots universities, two—those of Edinburgh and Glasgow—are without chapels; St. Andrews and Aberdeen being free from this reproach. For evidently it is felt as a reproach in Edinburgh, whatever may be the view in Glasgow. At Edinburgh, a committee appointed to deal with the subject has drawn up for the consideration of the University Council a report in which it is proposed to build, at an estimated cost of about £80,000, a chapel to accommodate about eight hundred persons. As the times go, this is a rather daring project, because expense is not the only consideration. What of the spirit of the times, and of the modern conception of the functions of a university? As a relic of monastic or collegiate life no university is complete without its chapel, which, indeed, was absolutely indispensable to an isolated community that was primarily religious and only incidentally scholastic. In 1582, when Edinburgh University had its beginnings, this old tradition must have been still strong, but it seems to have weakened when, between 1789 and 1834, Robert Adam designed and W. H. Playfair modified the Palladian-cum-Grecian buildings as we now know them—except that the dome was not erected until 1884, when it was added as a memorial of the tercentenary celebrations. A classical chapel would be, in point of style, less of an anachronism than the Gothic chemistry-room; but we very much doubt whether, as a matter of educational polity, it would not be better to extend the science accommodation at Edinburgh, rather than to build a chapel that, be it planned never so wisely, shall hardly reconcile the rich and manifold diversities of creed for which Scotland is unrivalled and unenvied, and for which there is ample provision in the various chapels and churches (to say nothing of cathedrals), not more numerous than noble, for which the Scottish capital is justly famous.

* * *

New Premises Wanted for the Royal Colonial Institute.

At the annual meeting of the Royal Colonial Institute, Sir Charles Lucas, Chairman of the Council, mentioned that the greatest need of the Institute was a more adequate home in London. It had outgrown the building in which it was at present housed, and his suggestion was that new premises should be acquired spacious enough to provide a hall for meetings and also a residential club for members. As the Institute would be celebrating its jubilee next year, he thought a scheme for providing a new building of an adequate character should hold first place in their celebrations.

NOTES OF THE MONTH.

A.A. Memorial to the late Lieutenant Stanhope Forbes.

A graceful and touching memorial of the late Lieutenant Stanhope Forbes, who was killed in action last September, has been presented to his father, Mr. Stanhope Forbes, R.A., by the Council of the Architectural Association. When War broke out, Mr. Stanhope Forbes, jun., left the A.A. schools and joined the army, and was therefore unable to take up the Third Year Travelling Studentship which he had won. As a memento of these circumstances, the Council have presented to Mr. Stanhope Forbes, R.A., a very beautiful little stained-glass panel. In acknowledging the gift, Mr. Stanhope Forbes, R.A., has written to the Council as follows: "Yesterday afternoon Mr. Mackenzie called bringing with him the very beautiful little stained-glass window which the Architectural Association have so very kindly presented to me. Words fail me to express how very deeply grateful I am for this charming thought on the part of your Society. I beg you will convey to the members my very sincere thanks and assure them how much I appreciate their gift." It was indeed a charming thought, and the artist (Mr. J. Dudley Forsyth) has interpreted it in the spirit in which it was conceived.

* * *

The Late Mr. Andrew S. Biggart.

By the death of Mr. Andrew S. Biggart we lose a great engineer. Not many persons seem to be aware of the extent to which the "eighth wonder of the world"—the Forth Bridge—is indebted to his genius and resourcefulness. Trained as a mechanical engineer, he was, at the age of twenty-four, appointed general manager on that titanic undertaking, and the manner in which he fulfilled his trust is to be inferred

from his subsequent partnership in the firm of Sir William Arrol and Co., of which later on he became the head. In building the Forth Bridge he had to solve many new problems, to devise many new methods, invent many new tools. He was, in fact, the hero of a very brilliant episode in the romance of engineering, and, as becomes a hero, he was modest, unassuming, and of so benevolent a temperament that it was said of him that he paid as much anxious attention to the bodily and spiritual welfare of the thousands of men under him as he did to the details of the work he set them to do. No doubt the stress and strenuousness of it all shortened his life, although he lived to be nearly sixty; for such abounding vitality as must have been his would, if less lavishly expended, have tended to longevity. But great engineering and great architectural works too often kill their authors.

* * *

Gothic Architecture and Science Laboratories.

When shall we emerge from mediævalism? A writer in a recent issue of the "Athenæum" observes that "since the older universities happen to contain a number of examples of domestic Gothic, the new non-residential universities are mostly in that style (or in the late Sir Alfred Waterhouse's improvement upon it); and we have laboratories crowded into inconvenient gables and Gothic façades clapped on to weaving sheds." It is as if scientific chemistry had not yet superseded alchemy! Sooner or later, science laboratories will be fatal to "domestic Gothic," for quite obviously these two incompatibles cannot continue to cohabit. This putting of new wine into old bottles brings into sharp collision the old spirit and the new, and indicates with satirical emphasis the utter hopelessness of



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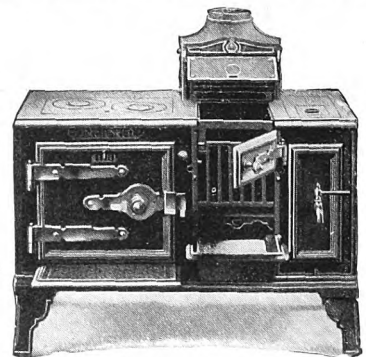
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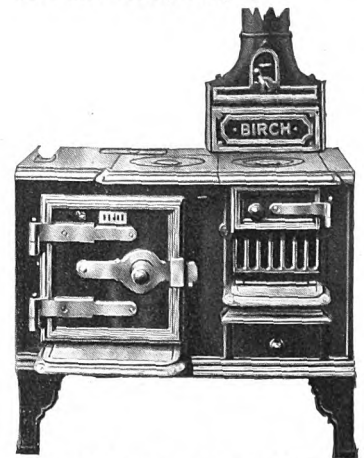
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NOTES OF THE MONTH.

reconciling ancient Gothic to modern needs. It is not so much the inconvenience as the violent incongruity that shocks one's sense of fitness; and, on the whole, it would be hard to discover a more striking illustration of the obsolescence of Gothic than that of bringing it into actual contact with a modern science laboratory. The force of contrast could no farther go. Not that Gothic stands for the purely spiritual, and science for what is intensely and exclusively materialistic. Either assumption would require considerable qualification; only the broad fact is, that the one thing is mainly concerned with the emotions, the other with the intellect, and design in building is subject to the same qualifications.

* * *

An Exhibition of Pottery and Decoration.

An exhibition of pottery and domestic decoration by Mr. Alfred A. Wolmark is being held at the galleries of Messrs. H. H. Martyn and Co., Ltd., 5 Grafton Street, W. Mr. Wolmark's work, while obviously owing something to those forms of art which are commonly denoted by the terms "Cubism" and "Futurism," is neither the one nor the other, and is altogether free from the absurdities of both. Mr. Wolmark's art consists in the application of colour in a variety of patterns. Some of his designs are regular, almost geometrical, while others have the character of patchwork—irregularly formed shapes combining and interlacing in a singularly attractive manner. Although remarkable for its brilliant colouring, the work throughout has a quality that is at once decorative and dignified. Mr. Wolmark, we understand, is not responsible for the actual design of the vessels on view, all of which, however, are of a most graceful type. At Messrs. Martyn's

premises Mr. Wolmark has designed the decorative scheme of a whole room—a work that should be of particular interest to architects.

* * *

The Late Sir Alexander Richardson Binnie.

Sir Alexander Richardson Binnie, who has died in retirement in Devonshire at the age of seventy-eight, had almost outlived the great reputation which was his while his achievements were still fresh in the public mind. To the present generation it came as news, in the newspaper notices of his career, that to him Londoners are indebted for the reform of their fine main drainage and waterworks schemes, for the widening of the Strand and the laying out of Aldwych and Kingsway, for the tunnelling of the Thames at Blackwall, and for many minor works of public utility. It was in 1899 that the great main drainage scheme, as recommended by Sir Benjamin Baker and Sir Alexander Binnie, was adopted by the London County Council, who have devoted (if the £737,000 spent in 1903 on stormwater drainage works carried out by Sir Maurice Fitzmaurice be added to the account) more than four millions sterling on an achievement that was certainly cheap at the price, considering that it has made London the healthiest city in the world. From 1862 to 1866 Binnie was engaged on Welsh railways. From 1868 to 1874 he served in the Indian Public Works Department, when he constructed the Nagpore Waterworks. As engineer to the city of Bradford (1875-90) he constructed the Bradford Waterworks; and from 1890 to 1901 he was chief engineer to the London County Council. These were, in an engineering sense, very fruitful years for London, with whose awakening from a long lethargy the name of Alexander Binnie must always be closely associated.



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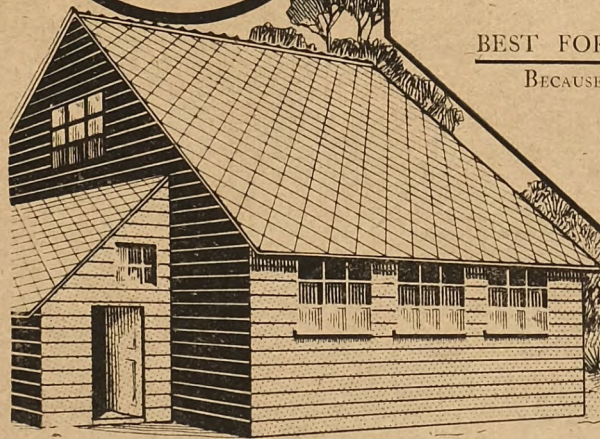
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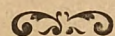
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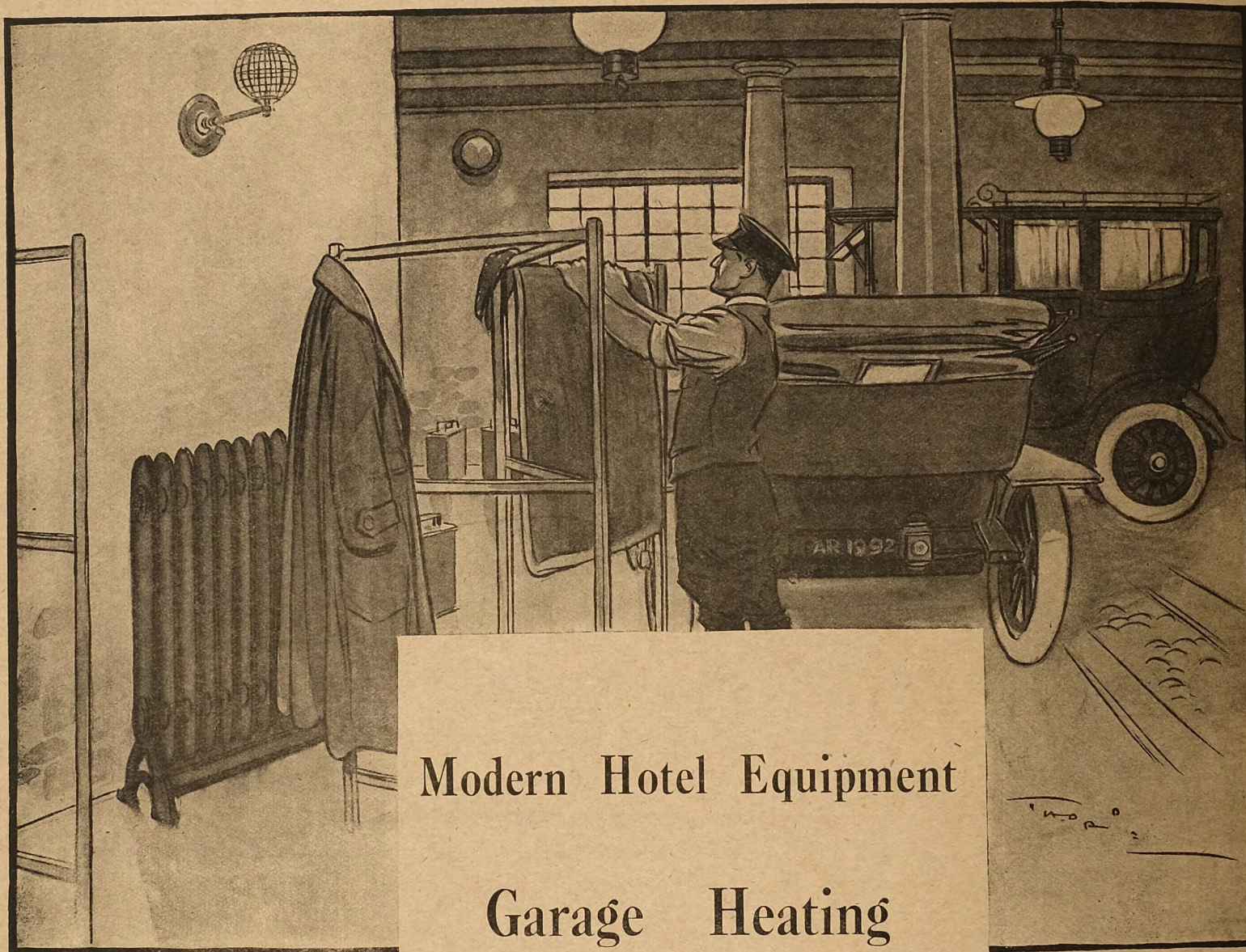
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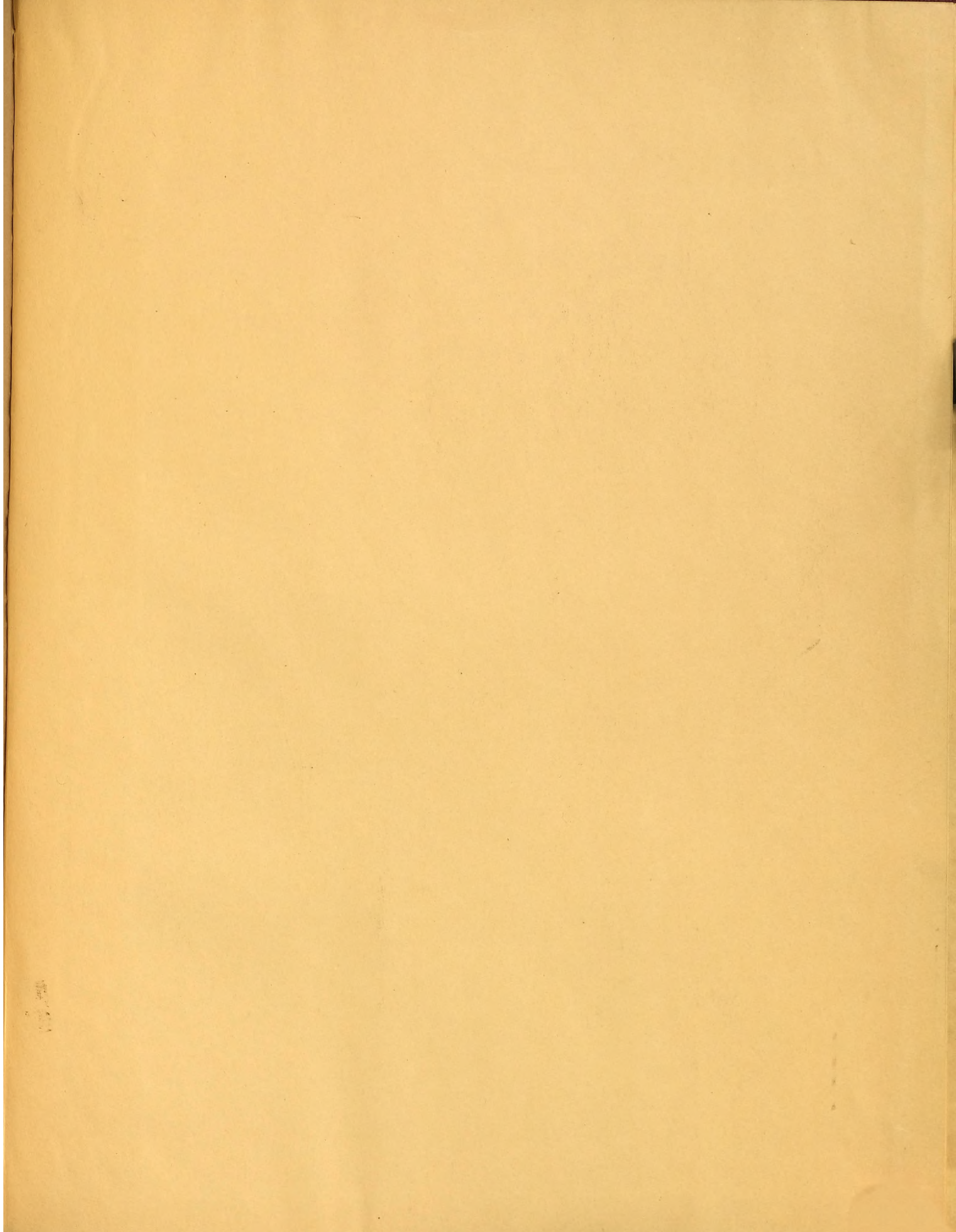
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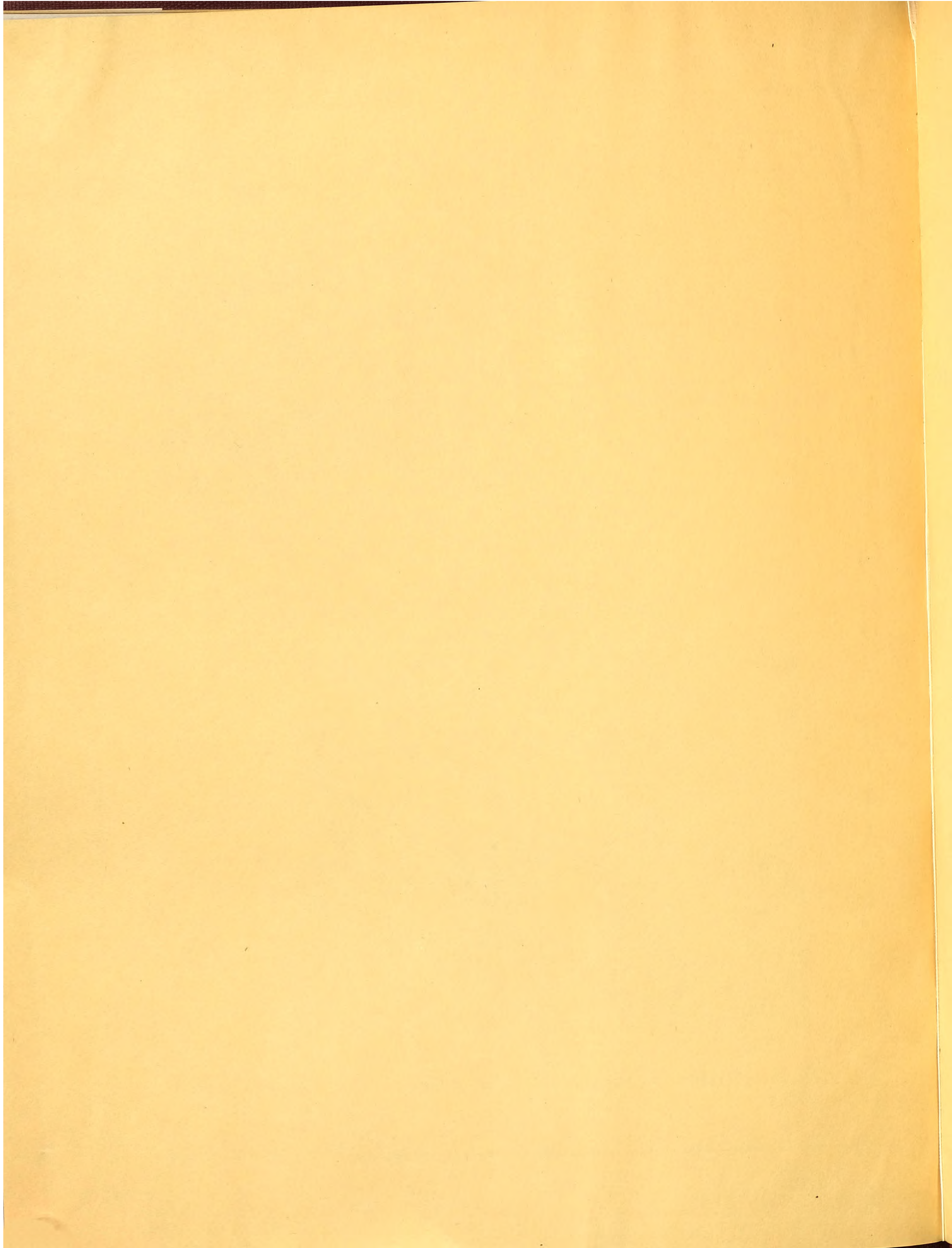
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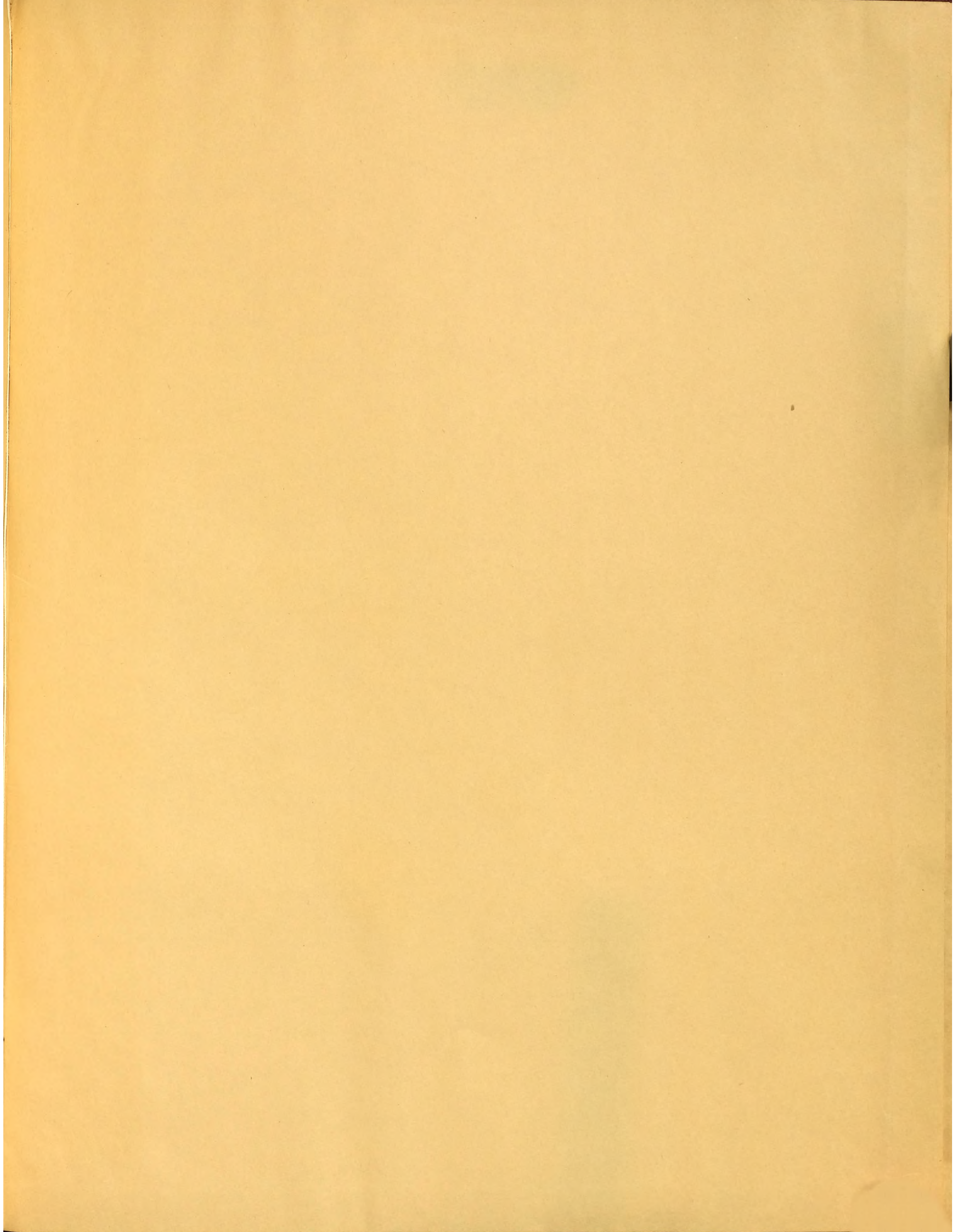
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